



Historic District Design Guidelines

High Point Historic Preservation Commission

Adopted September 13, 2017

High Point City Council

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I. Introduction

High Point's Historic Districts and Landmarks



Johnson Street Historic District



Sherrod Park Historic District



Craftsman-style windows and porch post, Sherrod Park Historic District

High Point's Local Historic Districts and Landmarks are an important collection of resources with historic or architectural value that represent High Point's unique history and provide a physical connection between its residents and that distinctive past. Historic Districts are groups of properties with a shared history and common physical elements including streets and street features, buildings and trees, architectural design, and landscape features. Landmarks are individual properties that are recognized for their distinct historic and architectural significance. Districts and landmarks may be residential or commercial in use, monumental or simple in design, and illustrate the successful retention and redevelopment of historic resources. The retention of the physical and contextual integrity of these properties is essential to their long-term interpretation. At the same time, the health and vitality of historic districts necessitates a certain level of change.

The High Point Historic Preservation Commission (HPC) is charged with the designation of Local Historic Districts using overlay zoning that sets forth the boundaries and significance of the district and provides Design Guidelines for review of changes within these historic districts. Landmarks are designated by Guilford County and their review is governed by the Design Guidelines of the Guilford County HPC. District and landmark designations include the historic buildings as well as the streets, trees, sidewalks, alleys, public spaces, views, and vistas that give the buildings their specific setting and context. Any proposed change that affects the exterior of buildings, structures, or site features within the boundaries of the designated historic districts is subject to review by the High Point HPC.

This document provides information on the purpose and procedures of the High Point HPC, outlines the process for gaining approvals for proposed work in the historic districts, and includes the Design Guidelines that the HPC will use in reviewing those proposed changes. The guidelines are written to ensure the compatibility of changes with the quality and character of the historic districts. Work that meets the guidelines may also be eligible for state and federal tax credits, though approval by the HPC does not constitute approval for the tax credits. The State Historic Preservation Office, who administers those programs, can provide the details of those applications and requirements. There are also federal tax deductions available for owners who donate a preservation easement to a non-profit preservation organization.

As of 2017, High Point has designated three local historic districts: Johnson Street, Sherrod Park, and West High Street and Guilford County has named twenty historic landmarks within High Point's boundaries. A Certificate of Appropriateness (COA) is required for exterior changes within any locally designated historic districts and historic landmarks. The High Point HPC reviews COA requests for properties within the historic districts while COA requests for historic landmarks are reviewed by the Guilford County HPC. Although the High Point HPC is informed and invited to comment on COA applications for Guilford County Landmarks that fall within the High Point's three local historic districts, the COAs are issued by the Guilford County HPC.

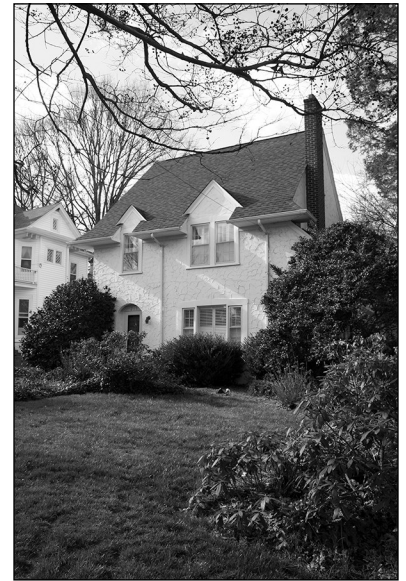
High Point's Local Landmarks and Historic Districts include resources constructed throughout High Point's development, including buildings that pre-date the city. Collectively they illustrate the industrial, civic, educational, and residential history of High Point. The following narrative places High Point's Historic Districts and Landmarks within the broader context of High Point's history and development. For more information on the Johnson Street, Sherrod Park, and West High Street historic districts, see the Special Character Essays in the Appendices of this document. A current list of Landmark properties can be found on the Guilford County website, and full descriptions, histories, and significance of Landmark properties are located in the individual landmark designation reports.

Historic Overview

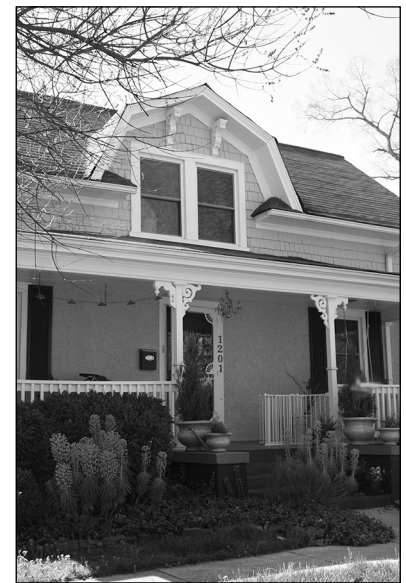
High Point was established at, and named for, a high point along the North Carolina Railroad where it crossed the Fayetteville and Western Plank Road. However, before the arrival of the railroad, Quakers had settled in the area, their homes represented by the 1786 John Haley House and the 1855 Mendenhall House. By the early 1800s, small settlements dotted the landscape of Guilford County, and while the economy was largely agricultural, the discovery of gold led to the construction of the McCulloch Gold Mill in 1832 to extract the gold from milk quartz. Among the settlements that were eventually incorporated into what is now the High Point city limit, was Florence, a mid-nineteenth century village north of High Point, represented by the Florence Female Academy Dormitory, also known as Chestnut Hill.

Chartered in 1859, the town grew slowly at first. However, during the Civil War, northern industrialist William Henry Snow exploited the rich supply of wood in the area for the construction of wooden wheels, spindles, and bobbins for the growing tobacco and textile industries. After the war he initially erected a factory in Greensboro but by the early 1870s had moved his operation to High Point and by 1887 the Snow Lumber Company was the largest woodworking plant in the state, setting the stage for High Point's furniture future. Access to rail lines and raw materials made the town a natural center for the furniture industry and in the late 1800s numerous furniture companies opened in High Point including the Guilford Furniture Company and the High Point Chair Manufacturing Company in 1890, Tate Furniture and Eagle Furniture in 1893, Alma Furniture in 1895, and Southern Chair, Globe Furniture, and High Point Upholstery in 1896. By 1900 there were 33 furniture companies in High Point, one of which was the 1900 Tomlinson Furniture Factory.

The wealth and prosperity of furniture industrialists and a burgeoning textile and hosiery industry in the 1910s and 1920s resulted in significant residential construction in the early decades of the century. The West High Street Historic District exemplifies this pre-suburban era of development when factory owners constructed homes, like the O. Arthur Kirkman Estate very near their factories and within walking distance to the downtown. It includes both high style and vernacular examples of nationally popular styles including the Neoclassical Revival-style Fraser-Wilson House and the Colonial Revival W. T. Kirkman House.



Tudor Revival-style house, Sherrod Park Historic District



Victorian-style house, Johnson Street Historic District

High Point's Historic Districts and Landmarks



Johnson Street Historic District



Prairie-style house, Johnson Street Historic District



Colonial Revival-style House, High Street Historic District

While homes continued to be built immediately adjacent to downtown, the introduction of the streetcar, which extended along North Main Street, opened previously undeveloped land to residential construction. Industrialists and upper-class residents built impressive homes along North Main Street including the Italian Renaissance Revival-style John Hampton Adams House. The Johnson Street Historic District, platted in 1907 just one block east of the streetcar line, quickly became home to prominent business owners and upper-level managers, with homes constructed in nationally popular styles including the Queen Anne, Colonial Revival, and Craftsman styles.

The population of High Point continued to grow, making it the state's sixth largest city by 1923. During the same period, the automobile was gaining popularity, expanding the radius of residential development even further from the city center. Development extended west from North Main Street including large middle- and upper-class housing as well as a number of apartment buildings to house the middle class, including the A. E. Taplin Building. Among the suburbs designed for middle-class automobile-owning families was the Sherrod Park Historic District, platted in 1926 just northeast of downtown. The single-street development includes modest-sized Craftsman- and Tudor Revival-style homes, many with matching garages, on a curvilinear street bisected by a creek. Just east of the Sherrod Park Historic District, High Point College (now High Point University) was established in 1924 and continues to be a leading employer in the city.

The rapidly growing population of High Point necessitated the construction of municipal and school buildings throughout the town to serve the residents. The High Point YMCA, constructed in 1925 and enlarged in 1951, provided social guidance and programming to generations of High Point youth. In 1926, Fire Station #4 was built on North Main Street to serve the Johnson Street area as well as the growing suburbs north of town. By 1930, the Ray Street School had become overcrowded and the Little Red Schoolhouse was constructed in west High Point to alleviate that crowding. The Old Guilford County Courthouse was constructed in 1938 in anticipation that a new county may be formed from parts of Guilford, Randolph, and Davidson, though that never materialized.

High Point has continued to grow with construction taking place in the Johnson Street and Sherrod Park historic districts through the 1950s. While furniture manufacturing has largely left the area, the semi-annual furniture market contributes significantly to the local economy with much of the downtown dedicated to furniture showrooms year-round.

National Register of Historic Places

The National Register of Historic Places is the official list of the nation's historic places worthy of preservation and includes both historic districts and individual properties. Authorized by the National Historic Preservation Act of 1966, the National Register is administered by the National Park Service and the State Historic Preservation Offices (SHPOs).

Listing in the National Register is a largely honorary designation, allowing for the recognition of our most important historic resources. Unlike Local Historic Districts, regulated through a zoning overlay, listing in the National Register does not include any restrictions on the use, treatment, transfer, or disposition of private property, unless Federal or State funds, permits, or licenses are used or required. As of 2017, High Point has six National Register Historic Districts (including the Johnson Street, Sherrod Park, and West High Street districts which are *both* Local and National Register districts) and more than 20 individually designated properties listed on the National Register. A current map and list of National Register properties can be found on the North Carolina State Historic Preservation Office website.

Properties listed individually in the National Register or noted as contributing to a National Register Historic District are eligible for federal and/or state income tax credits to offset the cost of rehabilitation of the properties. The federal income tax credits are available for income-producing properties and state income tax credits are available for both income-producing and non-income-producing (owner occupied) structures. Properties that utilize federal or state tax credits must comply with the Secretary of the Interior's Standards for Rehabilitation and rehabilitation plans and completed projects must be reviewed and approved by the State Historic Preservation Office and the National Park Service for the state and federal credits respectively.

It should be noted that the Secretary of the Interior's Standards for Rehabilitation that are used to review tax credit projects are the same standards on which these Design Guidelines are based. Thus there is much overlap in the intent of both programs and the application of the Standards and the Design Guidelines. The main difference is that tax credit projects include a review of interior and exterior spaces, while the Local Historic District only regulates exterior changes.



*High Point's Uptown Suburbs
National Register Historic District*



The High Point Historic Preservation Commission



*Victorian-era dormer, Sherrod Park
Historic District*



*Craftsman-style porch post, Sherrod
Park Historic District*

*Meeting schedules, minutes,
and agendas can be found at
[www.highpointnc.gov/165/
Historic-Preservation-
Commission](http://www.highpointnc.gov/165/Historic-Preservation-Commission).*

The High Point Historic Preservation Commission (HPC) is a nine-member body of volunteers appointed by the High Point City Council for three-year terms. Members must reside within the High Point city limits or its extraterritorial jurisdiction with an attempt made to appoint at least one member from each of the existing historic districts (Johnson Street, Sherrod Park, and West High Street). Members should have demonstrated experience, education, or special interest in history, architecture, archaeology, or related fields. An employee of the High Point Planning and Development Department is charged with staffing the commission. Staff produces the preservation plans for Local Historic Districts, processes applications for Certificates of Appropriateness, and provides the HPC and the public with technical assistance.

It is the general responsibility of the HPC to hear requests for and to award Certificates of Appropriateness for (1) changes in the external appearance of existing structures and appurtenant features, (2) design of new structures and site features, (3) demolition of existing structures in the historic districts, (4) relocation of historic structures, and (5) is responsible for approving modifications to the Design Guidelines. The HPC is also responsible for providing comment to Guilford County on Local Landmark designations within the city limits. The HPC also exists to advise the Planning and Zoning Commission and the City Council on the establishment of new Local Historic Districts and the modification of boundaries of the existing districts. Finally, the HPC is charged with educating the public about High Point's historic resources and fostering of historic preservation in the form of resolutions, endorsements of private and public preservation efforts, the keeping of a local inventory, and the initiation of publications related to the local historic resources in High Point.

The HPC qualifies as a Certified Local Government (CLG), a program administered by the State Historic Preservation Office. CLGs receive technical assistance and training from the SHPO, participate in the National Register process, and are eligible to receive matching grants from the SHPO for preservation activities.

The HPC meets monthly and the schedule, agendas, and minutes of those meetings are available on the City of High Point website. It operates under an approved set of Rules of Procedure. Decisions are made in accordance with the Design Guidelines in this document, which were created based on the Secretary of the Interior's Standards for Rehabilitation and established historic preservation principles. Rules of Procedure that govern the HPC are available on the City of High Point website.

The Design Review Process

Like all buildings and neighborhoods, historic districts and landmark properties are communities and properties for living and as such have changed and evolved over time. The appearance of High Point's Historic Districts and Landmarks is the culmination of more than one hundred years of building construction. While historic properties cannot and should not be frozen in time, changes must be undertaken thoughtfully and with an understanding of how the changes will affect not only the individual property but the overall character of the larger district.

Certificates of Appropriateness

A Certificate of Appropriateness (COA) is a document awarded by the Historic Preservation Commission (HPC), which allows an applicant to proceed with a proposed alteration, demolition, or new construction in the designated area. The High Point Historic District Overlay Zone Regulations included in the Development Ordinance require that a COA be obtained prior to making an exterior architectural or environmental change to a property within any designated local historic district. These include, but are not limited to, building maintenance, architectural renovations or additions, new construction, landscape installations such as fences, walls, and driveways, and the removal or replacement of secondary structures including garages and storage buildings. The requirement applies to all properties located within the historic district boundaries, regardless of age or significance. Further, a COA is required regardless of whether or not the changes are visible from the public right-of-way. The HPC awards a certificate following its determination of the proposal's suitability according to the Design Guidelines. However, a COA alone does not authorize work to begin. Applicable building and development approvals must still be obtained from the city.

The COA Application Process

Applications for COAs should be made to the Planning and Development Department no later than 23 days prior to the next regularly scheduled meeting of the High Point HPC. Each application should include sketches, drawings, photographs, specifications, descriptions, material samples and other information that clearly show the proposed change and how it meets the applicable Guidelines.

Once a COA application is submitted, notification will be sent to property owners within the same historic district. The mailed notification includes the time, date, and location of the meeting as well as the general nature of the request.

Applications are presented to the HPC by the staff of the Planning and Development Department along with information on the location and historic background of the property. During the public hearing, applicants may speak on behalf of the project, provide more information to supplement the application, or answer questions from commission members. Other interested parties are also allowed to speak for or against each application during the public hearing.

The commission members will evaluate the proposals based on the Design Guidelines as well as the Special Character of the district to determine whether the proposed alterations are compatible and congruous with the historic character of the district or landmark property. COAs are issued in the form of a letter to the property owner with a copy of the Certificate sent to the Inspections Division of the Planning and Development Department. COAs expire in 18 months if the applicant has not obtained the necessary building permits for the approved work.

COA applications are available on the City of High Point's website and from the Planning and Development Department in Room 316, Municipal Building, 211 S. Hamilton Street.



Brick retaining wall, West High Street Historic District

The Design Review Process



Gable detail, Johnson Street Historic District



Tudor Revival-style house, Sherrod Park Historic District

Applying these Guidelines

The guidelines are organized under four main topics: Site and Setting, Changes to the Building Exterior, Additions and New Construction, and Relocation or Demolition. Each topic occupies a two-page spread with the left side providing description and context, educational, and technical information on the topic. The right side contains the numbered guidelines against which the HPC will review the COA applications. These are organized from broad intents and practices to specific alterations and treatments that are appropriate, or not appropriate, for district and landmark properties.

Because the design guidelines are written to serve an educational role as well as a regulatory one, the language sometimes appears more conversational and open to interpretation than that in zoning and development standards. This is intentional as it allows the HPC to balance a combination of objectives found throughout this document and to make decisions based on the special character and qualities of each individual property and each district.

To clarify how some terms are used, the following definitions shall apply:

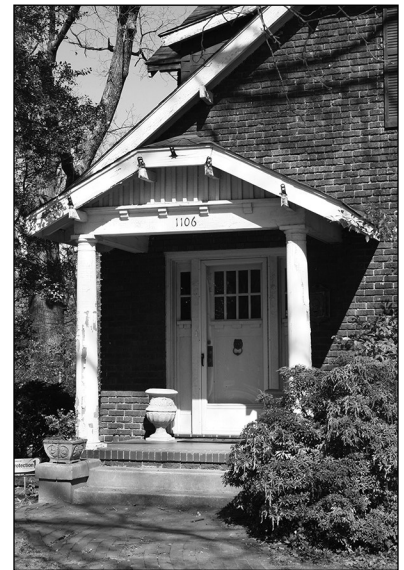
- **Guideline:** Typically defined as a general rule or principle. In this document, the term “guideline” is a criterion against which the HPC and Planning and Development Department will evaluate COA applications and require compliance. Only those guidelines that are applicable to a specific improvement project will be utilized. In this sense it is a standard, albeit one that is subject to some interpretation when determining compliance.
- **Feasible:** In this document, “feasible” means capable of being accomplished in a successful manner within a reasonable period of time, taking into account economic, environmental, legal, social, and technological factors. This term is used in some guidelines in this document to indicate that, while meeting the particular guideline in full is usually required, there may be instances in a specific application in which it may not be possible to do so. For example, there may be some extremely deteriorated conditions where repairing a feature may not be a reasonable approach. In all cases, the HPC and the Planning and Development Department shall make the determination of what is feasible.
- **Integrity:** Integrity is generally defined as a state of being whole and undivided and is most often applied to the physical elements of a historic property and their ability to convey the historic or architectural significance of the property or district. An evaluation of integrity requires an understanding of a property’s physical character-defining features and how they relate to its significance. The National Register of Historic Places identifies seven aspects or qualities that, in various combinations, define integrity. These criteria are: location, design, setting, materials, workmanship, feeling, and association. To retain historic integrity a property will always possess several, and usually maintain most, of these aspects. The degree of historic integrity depends on an evaluation of the difference between the historic and existing elements of a district or landmark. Properties with few remaining historic features have low historic integrity.

- **Context:** Architectural context is the summation of the visual characteristics that give a distinct identity to a district or landmark. Guidelines for Additions and New Construction repeatedly refer to an evaluation of context as a means of determining the appropriate size, scale, materials, etc. for a project. In most cases, consideration of the immediate context, or adjacent buildings, is sufficient to determine whether changes are compatible with the larger district. However, context should be interpreted at a broad, “experiential” level, rather than as a literal copy of specific elements of adjacent buildings.
- **Character-Defining:** Throughout the Guidelines, reference is made to the importance of the retention of character-defining elements and features. These are the components that collectively define a building as a particular architectural style. They include the overall form and roof pitch, as well as the projecting wings and bays that give the building its shape. It also includes materials (wood siding and trim, brick walls, slate roofs, wood windows, stuccoed gables, etc.) and decorative elements like cornices and brackets, door surrounds, and other applied details. See the Glossary for definitions of specific architectural styles and details.
- **Ratio of Built Area to Unbuilt Area:** Guidelines for Site and Setting, Additions and New Construction require that the ratio of built area to unbuilt area not be significantly altered by new paving or construction. The built area can be defined as the percentage of the square footage of a property that is covered with buildings, paving, decking, or other non-vegetal coverings. Conserving the ratio between this and the unbuilt area requires careful thought to minimizing the footprint of new construction and paving, so that they do not overpower the historic building or the site.

Minor Works

Routine maintenance is essential to the long-term preservation of historic properties. Preserving building components and materials is not only more cost effective than replacement and more environmentally friendly, but conserving historic material is a fundamental historic preservation tenant. For this reason, the guidelines in this document offer advice and guidance on how best to preserve, maintain, and repair various building components.

Proposed maintenance may be considered Minor Works, which are exempted from a hearing before the HPC and may be approved by the Director of Planning and Development or their designee. These include the selective replacement of shingles or pieces of siding, painting, and the installation of gutters and storm windows. The appendices includes an abbreviated list of Minor Works and planning staff is available to assist property owners in historic districts to determine whether the intended work is classified as Minor Works or whether it requires a full review by the Historic Preservation Commission. It may be necessary for planning staff to schedule a site visit before issuing an approval letter, which can usually be obtained within a few days. Further information regarding Minor Works is available from the Planning and Development Department.



Entrance detail, Johnson Street Historic District

A list of Minor Works that do not require HPC review can be found in the appendices.

The Design Review Process



*Column capital, West High Street
Historic District*

Appeals and Compliance

If a project is denied, the owner may choose to revise and resubmit the project for review at a subsequent meeting.

Adverse decisions of the HPC may be appealed to the Board of Adjustment within 30 days after the decision is made. The Board of Adjustment will only hear appeals that are certiorari in nature (related to the correctness of the process). Appeals of the Board of Adjustment's decisions may be heard in the Superior Court of Guilford County.

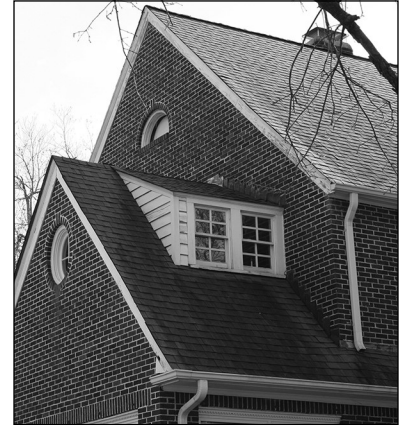
Failure to obtain a COA prior to the undertaking of work may result in the issuance of a Notice of Violation and associated fines and delays. Contact the Planning and Development Department as soon as possible to obtain the necessary approvals for work, even if work is already in process.

Secretary of the Interior's Standards for Rehabilitation

The Secretary's Standards were developed by the National Park Service to guide the rehabilitation of historic properties. Intended to assist the long-term protection of a property's significance through the physical preservation of historic materials and features, the standards stress the retention and repair of materials and features over the replacement of historic fabric. The standards can be applied to buildings of all materials, construction types, sizes, and occupancy and also encompass related landscape features, the building's site and surroundings, and attached, adjacent, or related new construction. As such, they serve as the basis for the guidelines in this document. They are intentionally broad in scope to allow for a common sense application that takes into account technical and economic feasibility.

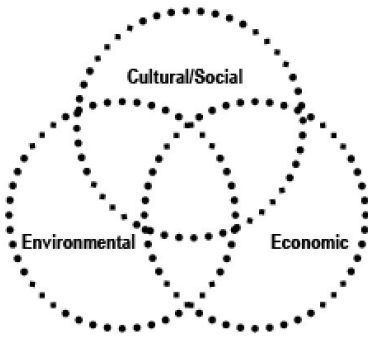
1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

The Secretary's Standards are utilized by the State Historic Preservation Office and the National Park Service for the review of preservation tax credit projects as well as any projects carried out by Federal agencies.



Shed-roofed dormer, Sherrod Park Historic District

Historic Preservation and Sustainability



Sustainability is often described as three inter-related spheres: Environmental, Economic, and Social/Cultural. These are the same tenants championed by the Historic Preservation movement.

While preservation is the focus of these Design Guidelines, there is much overlap between the “retain, repair, replace” focus of the Secretary of the Interior’s Standards and the “reduce, reuse, recycle, repair” mantra of Sustainability and Green Design. Both movements also promote good stewardship of our built and natural environment by encouraging a culture of reuse, community reinvestment, an appreciation of our heritage, and ongoing use of existing buildings. The guiding principles of preservation resonate with the three fundamental principles of sustainability: economic strength, environmental stewardship, and social equity. Together they speak to the wise use of resources to sustain our communities.

In 2011, the National Park Service highlighted the relationship between historic preservation and sustainability when it produced guidelines on sustainability for rehabilitating historic buildings. Those guidelines include an overview of the inherent sustainability of historic buildings and districts, especially those constructed prior to the mid-twentieth century, which utilize construction methods and materials that maximize natural sources of lighting, heating, and ventilation to respond to local climatic conditions. They also include guidelines for incorporating modern sustainable practices into historic buildings and districts without compromising the historic and architectural integrity of the resources.

Throughout these guidelines, the correlation between historic preservation and sustainability is acknowledged. In the educational portion of the text, the energy-saving benefit of porches, operable windows and transoms, roof overhangs, shutters, awnings, and screened/storm doors are explained. The retention of these historic features, when used to their full advantage, contributes significantly to the overall energy-saving program for the structure.

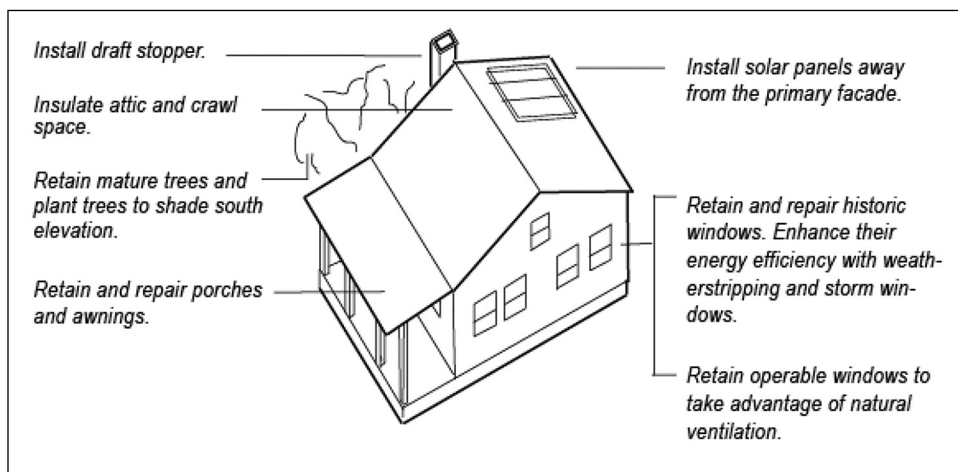
Maintenance of existing features and materials is the largest area of overlap between historic preservation and sustainability. Traditional building materials are generally durable, constructed to last one hundred years or more, and applied in such a manner that damaged portions may be selectively repaired. This is especially true for wood windows, siding and trim. Selective replacement is both less invasive and less costly than wholesale replacement and results in less waste and lower carbon emissions attributed to the construction and transportation of new materials and elements.

Historic buildings can incorporate additional sustainable features to reduce energy consumption while maintaining their architecturally significant materials and details. The introduction of solar panels, high efficiency HVAC units and water heaters, additional insulation, rain barrels, low-flow fixtures, and a variety of other sustainable elements can be easily accommodated on historic properties, as long as careful consideration is given to their installation and location in order to minimize their impact on the historic material and character of the building or district.

Thus the guidelines advocate the following strategies:

- Retain and repair as necessary.
- Optimize existing sustainable features of historic buildings and neighborhood.
- Enhance sustainability through energy conservation strategies, lifecycle materials consideration, and landscape design decisions.
- Promote the sensitive introduction of new sustainable technology.

The Secretary of the Interior’s Standards for Rehabilitation & Illustrated Guidelines on Sustainability are available online at nps.gov/tps/standards/rehabilitation/sustainability-guidelines.pdf.



The above diagram illustrates energy-conserving features and strategies that are common in historic buildings or can be added with minimal impact on the historic integrity of the structure.



II. Site and Setting

Public Rights-of-way and Alleys



Tree-lined streets, concrete sidewalks, and paved roads with granite curbing are characteristics of the Johnson Street Historic District.



Historic districts are experienced, especially by visitors and non-residents, via the public right-of-way, that serves both as a backdrop for the historic buildings and as a constant that connects buildings of different sizes, styles, and ages. Right-of-way features in residential areas include the street, curb and gutter design, and materials; planting strips and street trees; sidewalk location and materials; utility lines and street lighting; and signage. All of these elements, though secondary to the historic structures, contribute to the overall character of the historic district and proposed changes should be carefully considered so that they do not detract from the character of the district.

Public rights-of-way in High Point's historic districts are indicative of the era in which each district was developed. West High Street Historic District retains granite curbing throughout and sidewalks located very near the street without planting strips between the sidewalk and street, as was typical in neighborhoods that were developed before the automobile era. Johnson Street also has granite curbs, but sidewalks are inset slightly from the street and houses set further back on the lots with alleys bisecting the blocks. By the 1920s, when Sherrod Park was developed, the automobile was an important part of the right-of-way with curb cuts and driveways at every house, continuous concrete sidewalks, and a planting strip wide enough to accommodate mature street trees. Rights-of-way for landmark properties vary greatly depending on setting and use.

Best Practices and Preservation Considerations

The distinctive visual character of the historic districts and landmarks should be retained through the preservation and maintenance of elements of the streetscape and rights-of-way, including street patterns, paved alleys, granite curbs, brick sidewalks, planting strips and mature street trees, and other topographical features. Further, the inherent sustainability of historic districts, designed as walkable suburbs, requires thoughtful attention to meet the needs of vehicular traffic in ways that encourage continued pedestrian traffic.

Streets, alleys, curbs and gutters, and sidewalks are maintained by the City of High Point or the North Carolina Department of Transportation, though changes still require a COA. While constant automobile traffic necessitates the updating and repaving of streets and alleys over time, care should be taken to maintain the narrow scale of alleys and distinctive granite curbs and brick gutters of streets where they exist. Further, when repaving or other projects that require heavy machinery is planned, consideration should be given to the effects of heavy equipment and vibrations on delicate tree roots, sidewalks, walls, and building foundations.

When new elements, including street signage, utility equipment, benches, and sidewalks, or changes to existing streetscape elements are proposed, they should be reviewed to assess their compatibility in terms of material, design, location, scale, and color. Brick sidewalks should be retained and utilities consolidated and buried where possible to maintain the character of the districts.

The mature tree canopy is a significant feature of the Johnson Street and Sherrod Park historic districts and is an important sustainable element of those areas. While trees have a natural life cycle, care should be taken to limit pruning or "topping" of street trees and ground disturbances near mature trees in order to prolong their life. Ongoing replacement of damaged and diseased trees is necessary to maintain a tree canopy. Trees of a similar species should be planted whenever possible to maintain the overall height and extent of the tree canopy.

Guidelines: Public Rights-of-way and Alleys

1. Preserve and maintain the topography, materials, dimensions, features, and patterns of streets, alleys, and street plantings that contribute to the overall historic character of the historic district or landmark property.
2. Protect and retain historic features such as brick gutters, granite curbing, if repair or construction work in the public-right-or-way is necessary. Replace in kind damaged or deteriorated historic features. Repair or replace sidewalks, curbs, and paving where needed, to match adjacent historic materials in design, module, color, pattern, and texture.
3. Trim and prune trees in the public right-of-way in a manner that preserves the existing tree canopies in the historic districts.
4. Introduce new and replacement plantings in consultation with the City's Urban Forestry Committee to ensure that the existing tree canopies will be preserved.
5. Limit signage in the public right-of-way to signage necessary for pedestrian and traffic safety. Locate necessary signage so that the historic character of the district is least obscured.
6. Introduce necessary streetscape furniture, trash receptacles, newspaper racks, mailboxes and other similar elements in locations that do not compromise the historic character of the district. Keep such elements to a minimum so that pedestrian traffic is not disrupted. Select benches and other street furniture that is compatible in material, scale, and design with the district's historic character.
7. Maintain existing planting strips between the curb and the sidewalk. It is not appropriate to pave over existing planting areas.
8. Introduce new plantings in the public right-of-way that are compatible with the historic character of the district with regard to species, density, mature height, and compatibility with any overall landscape plan for the district. See a list of appropriate plantings in Appendices.
9. Minimize the introduction of additional utility poles, cables, wires, and transformers in the public right-of-way and alleys. Seek less intrusive, alternative locations when possible so that the street canopy and historic character of the district are not compromised by a plethora of overhead lines, poles, and transformers. Consider introducing new utility lines underground to reduce their impact on the district street character.
10. If needed, select new street lighting fixtures that are compatible in scale, design, and materials with the character and pedestrian scale of the historic district.
11. It is not appropriate in the historic districts to introduce new paving materials, lighting, and streetscape features and furniture in an attempt to create a false historical appearance.
12. It is not appropriate to remove, conceal, or obscure granite curbing and granite or brick gutters in the process of repaving streets or cutting driveway curbs.



Alleys that bisect the blocks of the Johnson Street Historic District are typical of streetcar suburbs.



The Sherrod Park Historic District, constructed with automobiles in mind, has wide streets with concrete curb and gutter, and driveways at each residence.

Site Features and Plantings



Open, grassy lawns and foundation plantings are common in all three of High Point's historic districts.



Plantings and site features, like rights-of-way, provide a consistent backdrop against which the historic buildings can be viewed. A mature tree canopy and open grassy front lawns are two of the most common elements that define High Point's historic districts, separating them from commercial and industrial areas of the city. Other site features that play a more supporting role include foundation plantings, hedges, gardens, terraces, walkways, fences, and retaining walls (see specific guidelines for walkways, driveways, fences, and walls).

In addition to being an important visual component of High Point's historic districts, plantings are important elements of a sustainable landscape, providing pervious surface area to absorb rainfall, reducing runoff and flooding; purifying the air; and providing habitat for all kinds of insects, birds, and small animals. Mature shade trees are particularly sustainable, reducing energy costs to homeowners, by providing shade in the summer to reduce the cost of cooling and to counteract solar gain on south facing walls. However, ongoing care is necessary for the maintenance of a mature tree canopy, which requires regular pruning, fertilizing, treatment for disease, and the replacement of trees as they reach the end of their natural lifespan.

Plantings are constantly growing, changing through the seasons, and evolving over the years. The current landscape is a result of one hundred years or more of cultivation and care. Thus, the continued maintenance of existing site plantings and features, as well as the sense of openness or enclosure, in the historic districts and landmark properties is essential to maintain the historic character of the property or district.

Best Practices and Preservation Considerations

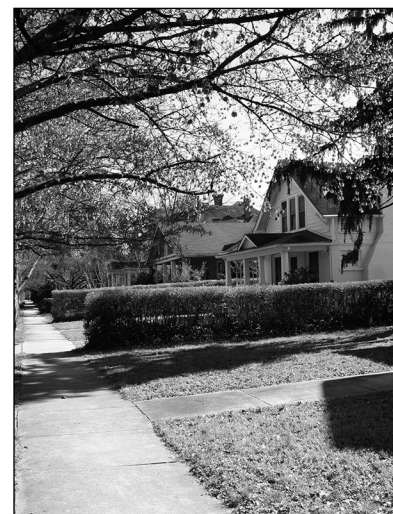
The replacement of mature trees or hedges, whether due to disease, age, storm damage, or for new construction, should be limited to replacement in kind, or with a like species, in order to ensure the long-term preservation of the district setting. While small-scale landscaping changes are not reviewed by the commission, removal of trees larger than four inches in diameter at breast height (4.5 feet about ground level) requires a COA, as does work related to new construction or parking. Care should be taken to protect mature trees and other landscape features during any site work or new construction to minimize damage both during and after the project.

Site features like rain barrels and cisterns, fruit and vegetable gardens, rain gardens, and natural landscapes are sustainable features, though were not historically a part of early twentieth century residential developments, which favored open expanses of lawn. However, some of these features may be easily integrated into the historic landscape. Rain barrels can be located inconspicuously and concealed by plantings. Fruit and vegetable gardens, including those with raised beds, may be appropriate in side or rear yards. A guide for selecting ecologically-friendly plants and native species typical within the districts is provided in the Appendices.

Existing hardscaped features including patios, terraces, fountains, arbors and gazebos should be maintained while similar new elements should be sited such that they don't detract from the character of the site or district as a whole. Other contemporary site features, including swimming pools, play structures, storage buildings, or dumpsters should be carefully located, and screened if necessary, to minimize their visual impact on the historic district.

Guidelines: Site Features and Plantings

1. Retain and preserve the landscape and building features that contribute to the overall historic character of a landmark property or district, including yards, trees, gardens, ground cover, arbors, patios, terraces, accessory buildings, and significant views and vistas.
2. Retain and preserve the historic relationship between buildings and historic landscape features of the landmark or district setting, including retaining walls, site topography, foundation plantings, hedges, walkways, driveways, streets, and parks.
3. Protect and maintain historic plant features and building materials through appropriate treatments, including routine maintenance and repair of constructed elements and pruning and vegetation management of plantings.
4. Replace missing or deteriorated historic site features with new features that are compatible with the character of the site and/or the historic district.
5. Replace a seriously diseased or severely damaged tree with a new tree of a similar or identical species of appropriate scale. It is not appropriate to remove healthy, mature trees except where they are causing damage to a historic structure.
6. Design additions and new construction so that large trees and other significant site features including views and vistas are preserved.
7. Protect large trees and other significant site features from immediate damage during construction and from delayed damage due to construction activities, such as compaction of the soil by equipment or loss of root area. It is especially critical to avoid compaction of the soil within the critical root zone of trees.
8. Introduce compatible new site features such as arbors constructed of traditional materials only in locations and configurations that are characteristic of the historic district.
9. Locate new sustainable site features, such as cisterns and solar collectors, in locations that do not compromise the historic character of the building, site, or district. Locate such features unobtrusively and screen from view.
10. Introduce contemporary equipment or incompatible site features, including mechanical units, satellite dishes, playground equipment, and swimming pools, in locations that do not compromise the historic character of the building, site, or district.
11. It is not appropriate to alter the residential character of the district by significantly reducing the ratio of the original built area to open space through new construction, additions, or surface paving on a given site.
12. It is not appropriate to introduce constructed features or objects that are similar in appearance, scale, and material to historic elements but are stylistically anachronistic with the character of the building or district.
13. It is not appropriate to substantially alter the topography of a site through grading, filling, or excavating.



Hedges and plantings can be used to provide privacy and definition between adjoining yards, but should be kept low in order to retain the open feel of the district and streetscape.



Landscaping along walkways is especially common in the Sherrod Park Historic District, but care should be taken to keep plantings low to the ground to maintain the visibility of the walkway and the open feel of the yard and district.

Fences and Walls



This loose-stacked stone wall needs to be carefully monitored to ensure its structural stability.



Brick and granite walls, when properly maintained, are strong enough to serve as retaining walls.

Fences and walls serve both utilitarian and decorative functions as a means of overcoming changes in topography as well as defining the boundaries of building sites and green spaces. However, the overall absence of fences in High Point's front yards contributes to a feeling of openness in the districts and enhances connectivity to the streets and neighboring properties. Where fences do exist in front yards, they are predominantly low and relatively transparent. Rear yards and alley accesses, on the other hand, are often screened with solid wood privacy fences.

Brick and stone retaining walls are common, especially on West High Avenue where the grade change is significant between the properties and the street level. Low stone walls are also found in Sherrod Park where the topography is uneven, but are used in all three districts to define planting beds and borders between properties.

Best Practices and Preservation Considerations

Ongoing maintenance and repair of historic fences and walls, according to their material, will ensure their long-term preservation (see guidelines for wood, masonry, and architectural metals). In addition, the following steps can prolong the lifespan of historic fences and walls:

- Inspect wood, metal, or masonry surfaces routinely for signs of moisture damage, structural failure or fatigue, or settlement.
- Ensure adequate drainage so that water does not collect on flat, horizontal surfaces.
- Retain space between wood or metal fences and the ground to limit exposure to ground moisture.
- Maintain protective paint films or sealants on wood and metal fences.
- Inspect masonry surfaces for signs of failure or water infiltration as walls can lean, crack, or fail if they are not adequately supported and drained.
- Inspect mortar joints regularly, repointing as necessary.

It is generally not appropriate to introduce fences in front yards where none existed historically as they interrupt the rhythm of the streetscape and the openness of the historic districts. However, where new walls or fences for front yards are deemed necessary, either to enhance the site or increase security, the location, material, dimension, opacity, and design should be considered, specifically in comparison with existing historic walls and fences in the districts. Further, it is important to consider the age and architectural style of the building as well as the overall character of the district.

Typically, front yard fences should be four feet or less in height, should be of metal or wood, and should allow for visibility through the fence. In rear yards, fences may reach six feet in height and have more opacity, but should be constructed of wood. It is not appropriate to introduce brick or stone walls for privacy where they did not exist historically. Further, manufactured stone or block walls and vinyl or chain link fencing are not appropriate in the historic districts.

Guidelines: Fences and Walls

1. Retain and preserve fences and walls that contribute to the overall historic character of a site or building, including such functional and decorative elements as fence rails and pickets, gates, pillars, posts, and hardware.
2. Retain and preserve fence and wall materials that contribute to the overall historic character of a building or site, including wood, brickwork, stucco, stonework, concrete, cast iron, and wrought iron.
3. Protect and maintain the wood, masonry, and metal elements of fences and walls through appropriate surface treatments.
4. Repair fences and walls using recognized best repair practices for the material or surface coating.
5. If replacement of a deteriorated detail or element is necessary, replace it in kind, matching the original in design, dimension, detail, pattern, texture, color, and, where possible, material. Consider a compatible substitute material only if using the original material is not feasible.
6. If replacement of an entire historic fence or wall is necessary because of deterioration, replace it in kind, matching the original in design, dimension, detail, pattern, texture, color, and, where possible, material. Consider a compatible substitute material only if using the original material is not feasible.
7. If a historic fence or wall is completely missing, replace it with a new wall or fence based on accurate documentation of the original or with a new design that is compatible with the historic character of the building, site, and district.
8. Introduce compatible new fences and walls constructed of traditional materials only in locations and configurations that are characteristic of the district. Keep the height of new fences and walls consistent with the height of traditional fences and walls in the district.
9. It is not appropriate to cover historic fence or wall materials, such as wood, stone, brick, stucco, or concrete with contemporary substitute coatings or materials.
10. It is not appropriate to introduce vinyl fencing or metal chain-link fencing or concrete-block walls.
11. It is not appropriate to introduce visually opaque screening plantings, walls or fences taller than 48" or that are more than 65% solid in front yard areas or on street side yard areas of a corner lot.



Care of fences and walls should follow the guidelines for their specific material.



Screened with plants to soften its impact, this wood fence is not appropriate for a front yard, but is an effective way of screening off-street commercial parking.

Walkways, Driveways, and Off-street Parking



Brick walkways are common in the Johnson Street and West High Street Historic Districts, but require careful monitoring to ensure that they remain level and bricks are not damaged.



Concrete walkways in the Sherrod Park Historic District often connect to the driveway instead of the front sidewalk.

Circulation through High Point's historic districts and access to its landmarks and historic structures is accomplished via the rights-of-way and the walkways, driveways, and off-street parking located on individual properties. Walkways and steps leading from the public sidewalk or street to the houses are predominantly concrete, some stamped with decorative patterns, or brick, though a number of modern stone paths are also present. While most properties have walks that extend directly from the driveway or right-of-way to the front entrance, others, especially in Sherrod Park, have gentle arcs or meandering curves.

Driveways and off-street parking for residential properties, especially those in Sherrod Park, are generally limited to single-width drives that lead to garages or additional parking at the rear and are mostly paved with concrete and brick. Driveways are less common in Johnson Street where alleys bisect the blocks and provide access to garages, carports, or parking at the rear of the properties. Properties in commercial use, including landmark properties and several on West High Avenue, may have asphalt-paved parking, though it is generally limited to side or rear yards.

Best Practices and Preservation Considerations

Concrete walks and driveways, which may crack and settle over time, can be replaced with modern concrete without damaging the historic context of the district or landmark. Historic brick and stone walkways and driveways, however, lend special character to the district and should be preserved and maintained through careful monitoring for settling and loose or damaged units.

Proposals for new walkways and driveways should consider the compatibility of the siting, spacing, configuration, width, and paving materials with the historic property and district. Additional driveways or parking areas for residential properties may be necessary to accommodate households with multiple vehicles, though newly paved areas should be limited so as not to significantly alter the site's ratio of paved area to green space. When needed, parking should be located as inconspicuously as possible, typically at the rear of the property and screened with vegetation, fences, or walls where possible, in order to minimize the visual impact on the historic district or property. It should also be set back from the primary structure, with a buffer of green space, both to preserve the visual character of the building and to prevent stress on the building foundation.

While paving for additional parking and driveways is not environmentally friendly, the design, construction, and materials can minimize the environmental effects of driveways and parking areas for both residential and commercial properties alike. While concrete is the most prevalent paving material in the historic districts, consideration should be given to permeable materials, like brick pavers or crushed stone, that can absorb more rainwater leading to less run-off and reduced risk of flooding. Also, minimizing paved surface through the use of paving strips for driveways instead of full-width paving reduces cost as well as environmental impact. Maintaining trees when possible and planting new trees can minimize the glare, heat, and noise of paved surfaces. This is especially appropriate for commercial properties, where planting islands and medians can also reduce the visual impact of large parking areas.

Guidelines: Walkways, Driveways, and Off-street Parking

1. Retain and preserve the configurations, topography, patterns, features, dimensions, materials, and colors of existing walkways, driveways, and off-street parking areas that contribute to the overall historic character of individual building sites, the streetscape, and the historic district.
2. Protect and maintain existing walkways, driveways, and off-street parking areas through routine inspection and appropriate maintenance and repair.
3. If replacement of a deteriorated section or element of an existing historic walkway, driveway, or off-street parking area is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original section or element in design, dimension, texture, color, and material.
4. If a walkway or a driveway is completely missing, replace it with a new feature based on accurate documentation of the original design or a new design compatible in location, configuration, dimension, scale, materials, and color with the historic building site, streetscape, and district.
5. Design new walkways, driveways, and off-street parking areas to be compatible in location, patterns, spacing, configurations, dimensions, materials, and color with existing walkways, driveways, and off-street parking areas that contribute to the overall historic character of the district.
6. Locate new walkways, driveways, and off-street parking areas so that the topography of the building site and significant site features, including mature trees, are retained.
7. It is not appropriate to locate a new off-street parking area in a district or landmark property with residential character where it is visible from the street, where it will significantly alter the ratio of original built area and paved area to unbuilt area on the individual site, or where it will directly abut the principal structure.
8. Maintain the continuity of sidewalks in the public-right-of-way when introducing new driveways.
9. Protect large trees and other significant site features from immediate damage during construction and from delayed damage due to construction activities, such as loss of root area or compaction of the soil by equipment. It is especially critical to avoid compaction of the soil within the critical root zone of trees.
10. Introduce perimeter plantings, hedges, fences, or walls to screen and buffer off-street parking areas from adjacent properties. Subdivide large parking areas with interior planting islands to break up any large paved area.
11. When lighting walkways, driveways, and off-street parking areas, follow the guidelines for lighting.



The integrated steps up the center of this driveway illustrate a creative solution for steep inclines.



Including a planting strip down the center of a driveway is an easy way to minimize the impervious surface area of a paved driveway.

Garages and Accessory Structures



Garages are most common in the Sherrod Park Historic District, reflecting its development during the automobile era. Their placement is typically at the rear of the property with the driveway extending past the house.



This structure, the only remaining carriage house in High Point's historic districts, is significantly larger in scale than the garages that succeeded it.

High Point's historic districts represent three distinct periods of suburban development directly related to the rise of the automobile and, as such, have specific precedence for garages and outbuildings in each of the three districts. West High Avenue was developed as a walkable neighborhood before the advent of the automobile and thus, garages were historically not typical, though some have been added over time. Johnson Street, developed for its proximity to the street-car line, provided alleys along which garages and carports have been built, though again they were not typical at the inception of the neighborhood. Only Sherrod Park, developed in the 1920s as an automobile-centered suburb, had planned driveways and garages at the rear of the properties that were constructed concurrent with the houses and with the same materials and architectural details. Sheds, storage buildings, and other secondary structures are not common in the historic districts. However, landmark properties, given their wide range of building dates and historic uses, include a variety of accessory structures.

While often viewed as secondary to the residences themselves, garages and accessory structures warrant the same attention given to primary resources. In addition to their architectural value, garages and accessory structures contribute to the overall spatial and visual character of the districts as well as providing historic context and an understanding of the evolving lifestyles and activities of district residents over time.

Best Practices and Preservation Considerations

The maintenance and repair of garages and accessory structures parallels that of primary buildings in the district (see guidelines for wood, masonry, architectural metals, exterior walls, roofs, doors and windows). Secondary buildings should be regularly inspected for signs of moisture damage, settlement, rot, or other deterioration. A sound roof and adequate drainage via gutters or landscaping will prevent water from infiltrating the foundation and walls. Protective paint film will minimize deterioration of wood and architectural metals.

If additions to historic garages or accessory structures are proposed, care should be taken to retain the significant design, materials, and proportions of the historic structure. Further, garages and accessory structures should never be expanded to compete in size, massing, height, or detail with the site's primary structure. The addition of historic or decorative elements not original to the structure, including decorative doors, windows, porches, or trimwork, is also not appropriate. The application of such features misrepresents the history of the structure by making a building appear older or more architecturally significant than it is.

See the Additions and New Construction section for more guidance on the construction of or addition to secondary structures.

Guidelines: Garages and Accessory Structures

1. Retain and preserve garages and accessory structures that contribute to the overall historic character of the individual building site or the district.
2. Retain and preserve the character-defining materials, features, and details of historic garages and accessory buildings, including foundations, roofs, siding, masonry, windows, doors, and architectural trim.
3. Maintain, and when necessary, repair the character-defining materials, features, and details of historic garages and accessory buildings according to the pertinent guidelines.
4. If replacement of a deteriorated element or detail of a historic garage or accessory building is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original element or detail in design, dimension, texture, color, and, where possible, material. Consider the use of a compatible substitute material only if using the original material is not feasible.
5. If a historic garage or accessory building is missing or so deteriorated that it is structurally unsound, replace it in kind with a design based on accurate documentation or a new design compatible in form, scale, size, materials, and finish with the principal structure and other historic garages and accessory buildings in the district. Maintain the traditional height and proportion of garages and accessory buildings in the district. If demolition of a structurally unsound building is necessary, follow the guidelines for demolition.
6. Locate and orient new garages and accessory buildings in locations compatible with the historic relationship of garages and accessory buildings to the primary structure and the site in the district.
7. Select materials and finishes for proposed garages or accessory buildings that are compatible with the primary structure or other historic garages and accessory buildings in the district in terms of composition, scale, module, pattern, detail, texture, finish, and color.
8. Select windows and doors for new garages and accessory buildings that are compatible in material, subdivision, proportion, pattern, and detail with the windows and doors of the primary structure or other historic garages and accessory buildings in the district.
9. It is appropriate to introduce a prefabricated accessory building if it is compatible in size, scale, form, height, proportion, materials, and details with historic accessory structures in the historic district or with a primary landmark building.
10. It is not appropriate to introduce a new garage or accessory building if doing so will detract from the overall historic character of the primary building and the site, or require removal of a significant building element or site feature, such as a mature tree.
11. It is not appropriate to introduce an accessory building similar in appearance, materials, and scale to historic accessory structures that creates a false historical appearance or to introduce features or details to a garage or an accessory building in an attempt to create a false historical appearance.



Garages in the Johnson Street Historic District typically face the alleys that bisect each block and their design is less likely to reflect that of the house than those in Sherrod Park.



Garages in the Sherrod Park Historic District tend to echo the materials and architectural styles of the houses they accompany, this one with a brick veneer, decorative gable, and wood-sash window.

Exterior Lighting



Original light fixtures at the O. Arthur Kirkman Estate have been carefully maintained.



Small, unobtrusive fixtures provide lighting for porches and entrances without detracting from the architectural elements of the building or creating a false sense of its history.

Exterior lighting in High Point's historic districts was historically minimal and generally limited to front porch lighting, single fixtures over or adjacent to the entrance, or, in some instances, post lighting where the front walk meets the public sidewalk. Landscape lighting, typically solar-powered or low-wattage ground-level lighting is also present, though not common. Landmark properties that were historically residential in use, have the same types of lighting found in the historic districts, though those that are commercial in use, have more extensive lighting of walks, drives, and parking areas.

Best Practices and Preservation Considerations

Lighting is important to the safety and security of our historic homes and districts, but should be weighed against the impact of light pollution and energy efficiency. Further, lighting impacts how residents and visitors experience the area, with the fixtures themselves visible by day and the lighting levels and directionality impacting the experience after dark. Where possible, historic lighting fixtures should be retained, though different bulbs may be used to improve energy efficiency. Where historic lighting fixtures are missing, salvaged or reproduction lighting fixtures are good alternatives.

However, in some instances, historic lighting levels may be insufficient to meet the demands of current residents. In those cases, it is important to install supplemental lighting that is directional and controlled and in character with the age and style of the property and district streetscape. Fixtures that allow for the appropriate brightness, height, and direction of the light will provide illumination of a specific area without light bathing the entire yard or spilling into neighboring areas or lots. For example, low-level footlights or additional porch lighting can direct light toward a path or entrance, or a post lamp can illuminate a front walk. Further, controlled lighting, using timers and motion sensors, can be employed to both reduce the impact of exterior lighting and to save energy, while energy-efficient bulbs and fixtures can further reduce energy consumption.

The design of specific lighting fixtures may vary widely in the districts, according to the style of the building. It is important to consider the compatibility of the proposed fixtures in relation to the design, materials, size, scale, and color of the building. Typically, modest fixtures are the least intrusive and may include footlights or recessed lights as well as light posts of modest height. Stylized fixtures may be used, but care should be taken to avoid oversized or overly decorative fixtures, or fixtures in a style other than the building style. Floodlights or lights on tall utility poles are not appropriate.

Guidelines: Exterior Lighting

1. Retain and preserve exterior lighting fixtures that contribute to the overall historic character of a building, site, streetscape, or district.
2. Maintain and repair historic exterior lighting fixtures through appropriate methods.
3. If replacement of a missing or deteriorated historic exterior lighting fixture is necessary, replace it with a fixture that is similar in appearance, material, and scale to the original, or with a fixture that is compatible in scale, design, materials, color, finish, and historic character with the building, streetscape, and district.
4. Introduce new site and street lighting that is compatible with the human scale and the historic character of the district or local landmark. Consider the location, design, material, size, color, finish, scale, light color, and brightness of a proposed fixture in determining its compatibility.
5. Introduce low-level lighting to provide for safety and security where needed in the districts. Install recessed lights, footlights, lights on posts of human scale, or directional lights in unobtrusive locations.
6. Locate low-level or directional site lighting and motion detectors with care to ensure that the light does not invade adjacent properties.
7. It is not appropriate to over-illuminate facades or front yards in historic districts or landmark properties of residential character.
8. Introduce new security lighting in the residential districts on pedestrian-scaled poles or posts, instead of standard power poles, to maintain the scale and character of the district.
9. It is not appropriate to introduce or eliminate exterior lighting fixtures if doing so will detract from the overall historic character of the building, site, streetscape, or district.
10. It is not appropriate to introduce period lighting fixtures from an era that pre-dates the historic building in an attempt to create a false historical appearance, or that are stylistically inappropriate or anachronistic.
11. It is not appropriate to diminish the historic character of a site by introducing incompatible lighting, such as creating a runway effect with multiple footlights along front walks.



This pedestrian-scale lamp post lights the walkway without flooding the front yard with light.

Signage



Freestanding signs mark the historic districts, but should be small enough in scale to not obscure visibility in the right-of-way.



Signage in High Point's historic districts is generally limited to street and traffic signs in public rights-of-way. However, in the West High Street Historic District, where a number of buildings are now in commercial use, signage has been applied to the historically residential structures. In those cases, signage is limited to flat wood signs affixed directly to the soffits or siding. Free-standing signage is more common on Landmark properties, especially those on North Main Street or in traditionally commercial areas. Landmark properties have small brass plaques, typically located near the main entrance, that note the designation.

Best Practices and Preservation Considerations

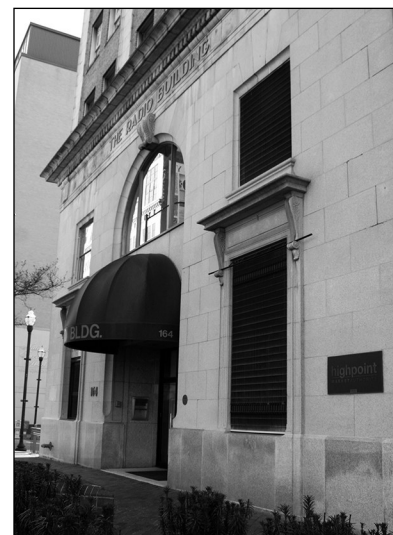
Signs within the historic districts or on landmark properties are subject to local sign ordinances as well as HPC review. In designing new signs, one should consider the size, placement, materials, colors, and method of attachment to the historic building.

New signs on historically residential properties should be consistent with the size, scale, and style of the building and streetscape and should be affixed to the building in a way that does not damage the historic material of the building or obscure historic details. Free-standing signage supported by low posts or bases, which may be necessary on streets with higher traffic volume, should be located near the drive or sidewalk and placed to maximize visibility from the street while minimizing the visual impact of the sign on the historic property. Landscaping and low-level lighting may enhance the effectiveness of these freestanding signs while directional lighting may be appropriate on signs affixed to historic buildings. Small signs or plaques that identify historic properties and their designations are encouraged, but should be located near an entrance and installed in such a manner that the historic building is not damaged.

Signs on commercial or institutional properties vary greatly depending on the style and scale of the building and in some cases, the signage on commercial or institutional buildings has become a defining feature of the building itself, despite the fact that the building has changed uses. An inexpensive approach to commercial signage, which changes frequently, is screen-printed signage for windows, doors, or awnings. However, other signs or lettering compatible with the style of the building may also be appropriate. Incompatible contemporary signage, including plastic or vinyl, internally lit, flashing, or neon signs, are not appropriate for historic districts and properties.

Guidelines: Signage

1. Retain and preserve historic signs that contribute to the overall historic character of the building or the district.
2. Introduce new signage that is compatible in material, size, color, scale, and character with the building or the district. Design signage to enhance the architectural character of a building.
3. For commercial and institutional buildings, design signs to be integral to the overall building facade. It is not appropriate to cover a large portion of a facade or any significant architectural features with signage.
4. Introduce new signs, including graphics for windows or awnings, that are easily read and of simple design. Keep the size of graphics on windows or awnings in scale with the window or awning feature.
5. Select colors for new signage that are compatible with the related historic building, streetscape, or district.
6. If desired, install small identification signs and bronze historic plaques for residential buildings so that no architectural features or details are obscured or damaged.
7. Construct new signs of historic sign materials, such as wood, stone, and metal or of contemporary materials compatible with the character of the district or landmark building.
8. Mount flush signboards in appropriate locations on facades so that no architectural details or features are obscured or damaged. On masonry buildings, holes for fasteners should be placed in the mortar joints, not directly into the masonry unit.
9. Install freestanding signs in appropriate locations on low standards or ground bases. Consider screening the base of a ground sign with plantings to enhance its appearance.
10. Light signs in a manner compatible with the historic character and the pedestrian scale of the historic district, following the guidelines for lighting.
11. It is not appropriate to install a large, out-of-scale, projecting sign on a building facade.

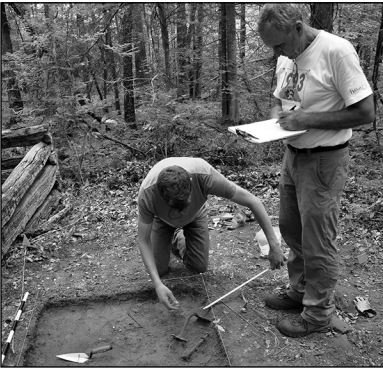


Commercial and institutional buildings may retain signage that is original to the building and contributes to its historic character as is the case with the original lettering below the cornice of the Radio Building.



Small brass plaques, discreetly located near the entrance to a building, are a good way to denote a building's historic designations.

Archaeological Resources



Archaeologists (above and below) excavating artifacts in nearby Pleasant Garden. High Point may have Paleolithic through Antebellum remains in potentially less disturbed places.



Archaeological resources include all sites and artifacts that serve as material evidence of past human activity. They may include both prehistoric and historic time periods, however, nineteenth and twentieth century settlement and development in High Point has likely disrupted any prehistoric resources in the area. Thus, any extant resources probably date to the late nineteenth and early twentieth centuries, and are important in documenting the long-time human inhabitation of High Point's residential neighborhoods. Archaeological resources may include original foundations, including those of porches and outbuildings, wells and cisterns, walkways and garden features.

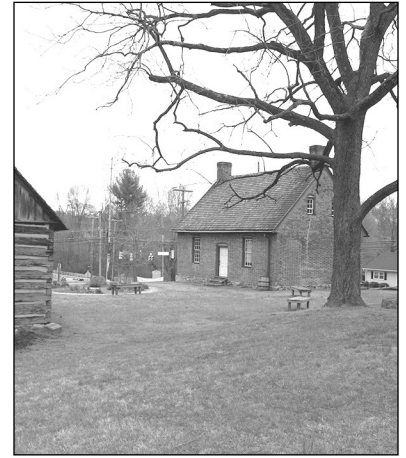
Best Practices and Preservation Considerations

Archaeological resources are fragile and irreplaceable. Exposure to the elements endangers these resources by accelerating their deterioration. As such, they are best preserved and protected by leaving them in the ground and undisturbed. Archaeological resources are most often disturbed during re-grading, landscaping, or excavation for new construction on a site. Thus, minimizing ground disturbances in historic districts and landmark properties is the best way to protect potential underground resources.

If archaeological evidence is uncovered during minor work including the construction of new paths, small outbuildings, or trenching for gardening, drainage, or utilities, the property owner is encouraged to contact the Historic Preservation Commission and to document the features through photography before continuing with the work. For larger projects that involved more significant grading or excavation, a planning stage should be included which allows for an archaeological review by a professional archaeologist (available through the Office of State Archaeology in the North Carolina Division of Archives and History) to identify any potential resources that may be disrupted or destroyed.

Guidelines: Archaeological Resources

1. Protect and preserve known, significant archaeological resources in place.
2. Minimize the disturbance of terrain in the historic districts and on landmark properties to reduce the possibility of damaging or destroying significant archaeological resources.
3. If significant archaeological evidence is found on a landmark property or in a historic district, notify the High Point Historic District staff and the Office of State Archaeology.
4. If preservation of significant archaeological resources in place is not feasible, work with professional archaeologists and use modern archaeological methods to plan and execute any necessary investigations before construction proceeds.
5. It is not appropriate to use heavy equipment and machinery on sites where doing so may disturb significant archaeological resources.



While all properties have the potential to contain archaeological resources, those constructed in the eighteenth and nineteenth centuries, like the 1786 John Haley House are especially likely to yield archaeological material.



III. Changes to the Building Exterior

Wood



Wood siding and trim are common in all of High Point's historic districts as are wood porch supports in a variety of styles and configurations.



Wood cornerboards cap the edges of lapped siding at exterior corners.

From lapped siding to shingles, windows to doors, porch posts to railings, and soffits to fascia boards, wooden features and details are found throughout High Point's early twentieth-century neighborhoods and landmarks—regardless of architectural style or era. Queen Anne-style homes often combine lapped siding on the walls with shingles in the gables and their porch posts are further embellished with decorative brackets, while brick-faced houses in the Tudor Revival and Craftsman styles incorporate wood brackets or faux half timbers into their gables.

Best Practices and Preservation Considerations

Wood surfaces and ornamentation can last indefinitely as long as they are properly, coated, sealed and protected from moisture and ultraviolet light. Even a small amount of water can lead to rot, decay, mold, and insect infestation over time. Therefore it is critical that wood surfaces are not exposed to prolonged dampness. Paints and varnishes can be used to seal flat surfaces of wood, while flexible sealants and caulks can protect joints and cracks where wood may swell and shrink.

The following methods should be employed to protect and maintain historic wood surfaces and ornamentation:

- Inspect wood surfaces regularly for signs of rot, decay, mildew, and fungal or insect infestation.
- Properly caulk or seal exposed vertical wood joints to prevent moisture infiltration. Do not seal or caulk lapped, horizontal siding joints so moisture is not trapped within clapboard walls.
- Ensure adequate drainage to prevent water from collecting on flat, horizontal surfaces and decorative wood elements.
- Maintain a sound paint or other protective surface coating to minimize the damaging effects of water, wind, and sunlight.
- Clean painted wood surfaces regularly, using the gentlest effective method, and repaint with compatible paint as necessary to maintain a sound paint film.
- Slow the deterioration and decay of traditionally unpainted wood features by treating them with an environmentally-safe wood preservative.

Typically, the repair of deteriorated wood features involves selective replacement of damaged sections in kind by splicing or piecing with new wood. While wood is a renewable resource, fast growth new wood is not as resistant to decay as the denser slow growth wood it often replaces. Specifying decay resistant-wood species and maintaining a protective paint film are two strategies for extending the lifespan of replacement wood. In some situations, the selective use of epoxy resins or wood consolidants on deteriorated sections of a wood feature may be a more cost effective repair technique than replacement in kind. For the selective replacement of wood trim and details where water damage is an ongoing concern, appropriate substitute materials (including cedar, fiber cement board, cellular PVC, or poly-as composite trim and siding) may be considered.

Since the mid-twentieth century, recovering wood siding with synthetic materials, such as vinyl or aluminum siding or asbestos shingles, was a typical, though short-sighted, remedy for neglected maintenance. But they may hide the signs of ongoing deterioration, preventing early detection and timely repair. At their best, synthetic sidings conceal the historic materials and details of a building and, at their worst, they remove or damage with nail holes historic materials and allow for rot to go undetected. Because the installation of synthetic siding or the wholesale replacement of siding or shingles does grave damage to the character of most historic buildings, it is not an appropriate replacement option for historic buildings in the districts.

Guidelines: Wood

1. Retain and preserve wooden features that contribute to the overall historic character of a building and site, including such functional and decorative elements as siding, shingles, windows, doors, cornices, brackets, pediments, columns, balustrades, and architectural trim.
2. Protect and maintain historic wooden surfaces and features through appropriate methods.
3. Repair historic wooden features using recognized preservation methods for patching, consolidating, splicing, and reinforcing.
4. If replacement of a deteriorated element or detail of a historic wooden feature is necessary, replace only the deteriorated element or detail in kind rather than the entire feature. Match the original in design, dimension, and material. Consider use of a compatible substitute material only if replacement in kind is not feasible.
5. If replacement of an entire historic wooden feature is necessary, replace it in kind, matching the original in design, dimension, detail, material, and texture. Consider the use of a compatible substitute material, matching the original in design, dimension, detail, and texture, only if using the original material is not feasible.
6. If a historic wooden feature is completely missing, replace it with a new feature based on accurate documentation of the original feature or a new design compatible in scale, size, material, and color with the historic building and district.
7. Repaint wooden surfaces and features in colors that are appropriate to the historic structure and district. See the Paint and Paint Color guidelines for further guidance.
8. It is not appropriate to clean historic wooden features and surfaces with aggressive stripping methods such as: harsh alkaline chemical strippers, grit blasting, power washing, and using propane or butane torches. Clean using gentle methods such as low-pressure washing with detergents and natural bristle brushes. Use environmentally-safe chemical strippers only if gentler methods are ineffective and pre-test them on sample areas first.
9. It is not appropriate to strip historically painted surfaces down to bare wood and apply clear stains or finishes to create a natural wood appearance.
10. It is not appropriate to replace painted historic wooden siding that is sound with new siding to achieve a uniformly smooth wooden surface.
11. It is not appropriate to replace or cover historic wooden siding, trim, window sashes and doors with contemporary substitute materials.
12. It is not appropriate to create a false historical character to a building or site by installing conjectural wooden features or details without historical, pictorial, or physical documentation.



Queen Anne-style homes often incorporate varied surface treatments on different levels of the exterior walls of the house. In this case, the second floor has wood shingles and flares slightly.



Inspecting wood elements that are above the first-floor level can sometimes prove challenging, but their maintenance is essential.

Masonry



Brick in varying colors provide pattern as well as texture to masonry surfaces. Painting this masonry would result in the loss of a significant decorative element.



A number of houses in Sherrod Park are fully stuccoed, but many masonry houses only incorporate stucco in the gables.

Together with wood, brick is the most common exterior building material in High Point's early twentieth century neighborhoods. The Sherrod Park Historic District, in particular, is filled with brick residences in the Craftsman and Tudor Revival styles that incorporate brick detailing into the facades with different colors and brick bonds used to create patterns in the otherwise flat surface.

By far, brick is the most common foundation and chimney material in the districts and is also used for steps, walkways, porch piers, and retaining walls. Granite, slate, limestone, terra cotta, stucco, and concrete are less common than brick but also contribute to the character of the districts. Granite is used for foundations, steps, retaining walls, porch piers, and caps on brick porch piers, while quartz and cast concrete are occasionally used to accent brick chimneys or to create door surrounds.

Best Practices and Preservation Considerations

Preserving historic masonry walls represents a sustainable approach given their extended lifespan, high insulating value, and the embodied energy they represent. Traditionally stone was quarried and brick was fired within convenient transport distance of a site and local masons were employed in the construction process. Masonry materials are valued for their durability and low maintenance needs. Ensure the longevity of masonry surfaces through the following methods:

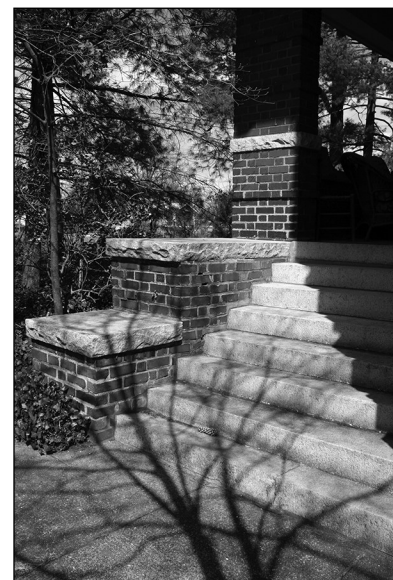
- Inspect surfaces and features regularly for signs of moisture damage, vegetation, structural cracks or settlement, deteriorated mortar, and loose or missing masonry units.
- Ensure adequate drainage to prevent water from collecting on flat, horizontal surfaces, decorative elements, or along foundations and piers, and rising through capillary action.
- Clean masonry using the gentlest effective method only when necessary to remove heavy soiling or prevent deterioration.
- Repoint deteriorated mortar joints to prevent moisture damage.
- Repaint masonry surfaces that were historically painted as necessary.
- Inspect stuccoed surfaces regularly for cracks or evidence that they are separating from the underlying structure and patch or re-attach as necessary.

The most common masonry repair is the repointing of mortar joints to prevent further deterioration from moisture penetration. It involves careful removal of deteriorated mortar and replacement with new mortar that matches the original in strength and appearance. Historic bricks are softer than today's hard-fired bricks and Portland cement mortars can damage them through normal thermal expansion. Likewise, care must be taken in patching softer historic stucco with new stucco in terms of strength and visual appearance. Replacing missing or damaged masonry or mortar on walls, porches, steps, and foundations with materials that closely match the original in material, color, size, texture, and finish is generally feasible given the range of available materials. Also salvaged bricks or slate shingles may be an excellent alternative.

Masonry surfaces should be cleaned only as needed to remove heavy soil build up or stains. Typically low-pressure washing with a bristle brush and mild detergent is sufficient, but tough stains may require a chemical cleaner. Because masonry is so porous, sandblasting, power washing, and other abrasive methods can cause damage and deterioration of the masonry and should not be used. Given the difficulty of removing existing paint without damaging the underlying brick, repainting previously painted brick surfaces is recommended; however, painting unpainted brick is not appropriate. Extra care should be taken when cleaning stucco to be sure that it does not deteriorate or separate from the underlying structure.

Guidelines: Masonry

1. Retain and preserve masonry features that contribute to the overall historic character of a building and a site, including walls, foundations, roofing materials, chimneys, cornices, quoins, steps, buttresses, piers, columns, lintels, arches, and sills.
2. Protect and maintain historic masonry materials, such as brick, terra-cotta, limestone, granite, stucco, slate, and concrete and their distinctive construction features, including bond patterns, corbels, water tables, and historically painted or unpainted surfaces.
3. Protect and maintain historic masonry surfaces and features through appropriate methods.
4. Repair historic masonry surfaces and features using recognized preservation methods appropriate to the specific masonry material. It is not appropriate to apply a waterproof coating to exposed masonry rather than repair it.
5. Repoint masonry mortar joints if the mortar is cracked, crumbling, or missing or if damp walls or damaged plaster indicate moisture penetration. Before repointing, carefully remove deteriorated mortar using hand tools. Replace the mortar with new mortar that duplicates the original in strength, color, texture, and composition. Match the original mortar joints in width and profile.
6. If replacement of a deteriorated element, unit, or detail of a historic masonry surface or feature is necessary, replace only the deteriorated portion in kind rather than the entire surface or feature. Consider the use of a compatible substitute material only if using the original material is not feasible.
7. If replacement of a large historic masonry surface or entire feature is necessary, replace it in kind, matching the original in design, detail, dimension, color, pattern, texture, and material. Consider compatible substitute materials only if replacement in kind is not feasible.
8. If a historic masonry feature is completely missing, replace it with a new feature based on accurate documentation of the original feature or a new design compatible with the scale, size, material, and color of the historic building and district.
9. Test any cleaning technique, including chemical solutions, on an inconspicuous sample area well in advance of the proposed cleaning to evaluate its effects. It is not appropriate to clean masonry features and surfaces with destructive methods, including grit blasting and high-pressure power washing.
10. Repaint previously painted masonry surfaces in colors that are appropriate to the historic material, building, and district.
11. It is not appropriate to paint unpainted masonry surfaces that were not painted historically.



Porches in all three districts utilize brick and stone steps and side walls or retaining walls. These flat surfaces are especially prone to wear and water infiltration.



In addition to being decorative, the stone shoulders on this chimney reduce the potential for water infiltration on the horizontal surfaces. However, the chimney should still be inspected regularly for signs of deterioration.

Architectural Metals



Wrought-iron metal railings and roof crestings are sometimes found on Queen Anne-style homes and require a protective paint film to keep them from rusting.



After World War II, the installation of decorative metal porch posts was common both on new homes and on remodeled older homes.

Architectural metals play a supporting role in High Point's historic districts and landmark properties with applications generally limited to roofing and gutter applications as well as foundation vents. Few houses retain full metal roofs, though standing seam and metal tile roofs are occasionally used for porches and projecting bays. Other roof elements including flashing, gutters, and downspouts are common while decorative roof cresting is rare.

Traditional architectural metals including cast and wrought iron, steel, copper, tin, and aluminum are all found in High Point's districts and landmark properties. Some residential and commercial buildings incorporate steel casement windows and others include aluminum storm doors and windows. Mass-produced decorative metal railings and porch posts were common from the 1940s through the 1960s and appear on houses throughout High Point, some of them original to the structures, but many of them applied later. Metal fences, while less common, are also present.

Best Practices and Preservation Considerations

Like wood, architectural metals are durable and, if properly maintained, can last a century or more. Copper is able to resist atmospheric corrosion by developing a patina in response to it, making it an excellent choice for gutters, downspouts, and roof features that are consistently exposed to water. While not as long lasting as copper, aluminum with a factory applied color finish is a cost-effective option for gutters and downspouts. Ferrous metals, like steel and iron, corrode rapidly when exposed to moisture and must be properly sealed with protective paints to avoid rusting. Brass and bronze, occasionally used for door hardware, will not corrode, and develop a distinctive patina unless treated with clear coatings.

Metal surfaces and features should be maintained and protected through the following methods:

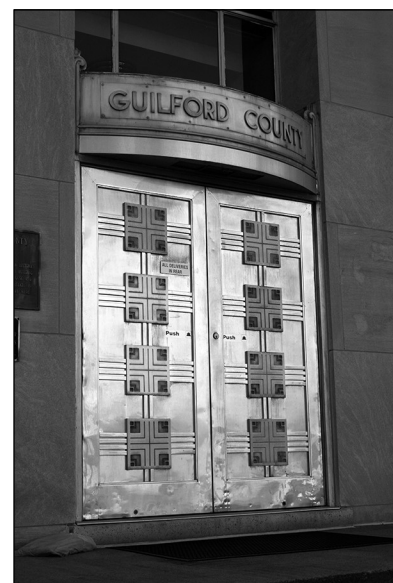
- Inspect regularly for signs of moisture damage, corrosion, structural failure or fatigue, galvanic action, and paint film failure.
- Ensure adequate drainage to prevent water from collecting on flat, horizontal surfaces and decorative elements.
- Clear metal roofs, gutters, and downspouts of leaves and debris routinely.
- Maintain protective paint films and lacquers on ferrous metal surfaces and repaint promptly if paint film deteriorates, to prevent corrosion.
- Clean metal surfaces when necessary, using the gentlest effective method, to remove corrosion or to prepare for recoating.

Methods for cleaning architectural metals depend on the type of metal and how malleable, or soft, it is. Soft metals—including copper, tin, aluminum, and brass—should be cleaned with non-abrasive chemical cleaners to avoid scratching or damaging the surface. Hard metals—including steel and cast or wrought iron—can withstand the abrasive cleaning action of a wire brush, hand scraper, or in rare instances a low-pressure grit blasting.

Repair of damaged or corroded metals, where specific details are no longer commercially available and where the details have a painted finish, may be possible by patching the deteriorated features with fiberglass or wood or treating with a corrosion converter product. In other instances, historic architectural metal details may be available in salvage yards. Repair of damaged or corroded metals can be further complicated by the galvanic action that can occur when two dissimilar metals come in contact with one another, making it essential to confirm the compatibility of any nails and fasteners used for metal elements prior to installation.

Guidelines: Architectural Metals

1. Retain and preserve architectural metal features that contribute to the overall historic character of a building or site, including such functional and decorative elements as roofing, flashing, casement windows, grilles, cornices, railings, hardware, fences and gates.
2. Retain and preserve architectural metals, such as copper, tin, brass, cast iron, wrought iron, and lead, that contribute to the overall historic character of the district or landmark.
3. Protect and maintain historic architectural metal surfaces and features through appropriate methods.
4. Repair deteriorated historic architectural metal features and surfaces using recognized preservation methods for the specific architectural metal.
5. If replacement of a deteriorated element or detail of a historic architectural metal feature is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original element or detail in design, dimension, texture, and material. Consider the use of compatible substitute materials only if using the original material is not feasible.
6. If replacement of an entire historic architectural feature is necessary, replace it in kind, matching the original feature in design, dimension, detail, texture, and material. Consider compatible substitute materials only if replacement in kind is not feasible.
7. If a historic architectural metal feature is completely missing, replace it with a new feature based on accurate documentation of the original design or a new design compatible in scale, size, material, and color with the historic building and district.
8. Repaint architectural metal surfaces and features in colors that are appropriate to the historic building and district. See the guidelines for Paints and Paint Colors for guidance.
9. Clean soft metals, including lead, tin, and copper, with chemical solutions after pretesting them to ensure that they do not damage the color and the texture of the metal surface. It is not appropriate to clean soft metal surfaces with destructive methods like grit blasting.
10. Clean hard metals such as cast iron, wrought iron, and steel using the gentlest means possible. Consider low-pressure glass bead blasting only if hand scraping and wire brushing have been ineffective.
11. It is not appropriate to introduce architectural metal features or details to a historic building in an attempt to create a false historical appearance or if it will damage its architectural character.
12. It is not appropriate to patch metal roofs or flashing with tar or asphalt products.



Metal doors, because they have moving parts, are especially prone to wear and require regular maintenance.



Metal roofs are common for low-sloped or flat roofs, especially on porches, where water can easily infiltrate asphalt or wood shingled roofs.

Paints and Paint Color



A sound paint film is essential to the preservation of wood and ferrous metal surfaces. A deteriorated paint film may be the result of long-term weathering over time or evidence of prolonged exposure to moisture.

Many paint manufacturers today offer historic paint palettes for various house styles, simplifying the selection of historically appropriate colors. However, owners wishing to select new paint colors for their home may choose to consult the North Carolina State Historic Preservation Office who can assist in a paint color analysis to determine original or historic paint colors used on the property.

The varied exterior color palettes of High Point's landmarks and early twentieth century districts reflect the range of architectural styles and construction eras in addition to the personal preferences of property owners. Given the ephemeral nature of a coat of paint, the selection of new paint colors occurs with some regularity. Appropriate paint colors can enhance a building's architectural details and in some cases can come to define the building itself, as is the case with the Little Red Schoolhouse, and are thus regulated by the HPC. Historically, Queen Anne-style homes often employed vivid colors and utilized three or more colors as a means of highlighting contrasting materials or decorative woodwork. Colonial Revival-style houses tend toward a more austere palette of whites or light colors, sometimes with contrasting window sashes or shutters. Houses in the Craftsman and Tudor Revival style benefit from the use of natural earth tones, which complement their prominent brick and stonework walls. Finally, stucco-covered Mediterranean, Spanish, and French Revivals often employ pastel colors, whites, or creams. Brick houses and buildings are largely unpainted and, where painted examples do exist, they represent a later change to the historic structure.

Best Practices and Preservation Considerations

Beyond adding color to a building, paint serves an important function as a sacrificial layer for materials like wood and ferrous metals to protect them from water infiltration that can cause rot, mold, mildew, corrosion, and deterioration. Unlike wood and metal, the integrity of masonry surfaces is actually compromised when painted because paint obscures the natural color and texture of masonry surfaces and the paint film can trap moisture vapor within a masonry wall. In addition, paint cannot be removed from masonry without potentially damaging the surface of the brick or stone beneath so routine repainting becomes an ongoing maintenance expense.

Historically painted exterior surfaces should be maintained using the following methods:

- Inspect regularly for signs of discoloration, moisture damage, mildew, and dirt buildup.
- Clean regularly, using the gentlest means possible, to avoid unnecessary repainting.
- Remove deteriorated, peeling or alligatored paint films down to the first sound paint layer, before repainting. Employ environmentally-safe chemical strippers, electric heat guns and plates or infrared paint removal systems only if hand sanding and scraping are ineffective.
- Clean, dry, and properly prime and caulk wood and metal surfaces prior to repainting so that new paint will bond properly.
- Confirm the compatibility of the specific primer and paint with the material being painted.

Lead-based paints were commonly used well into the twentieth century. Building surfaces with exposed lead-based paint, especially if the paint is deteriorated, present an ongoing health risk, particularly to children and pregnant women. Therefore, the presence of deteriorated lead paint on exterior walls and decorative elements requires special precautions and procedures to ensure its safe removal or encapsulation. The State Health Department can provide up-to-date information on the appropriate methods for lead paint removal or abatement to ensure a safe building and site during the process. Fortunately, improved quality latex paints with increasingly low volatile organic compounds have essentially replaced lead-based oil paints today.

Guidelines: Paints and Paint Color

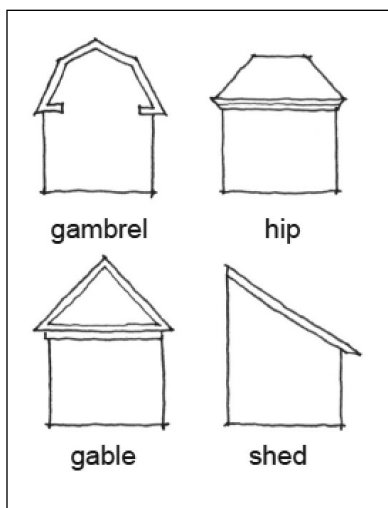
1. Preserve and protect exterior building surfaces and site features that were historically painted by maintaining a sound paint film on them.
2. Protect and maintain historically painted exterior surfaces in appropriate ways.
3. When repainting, select paint colors appropriate to the historic building and district. Enhance the features of a building through appropriate selection and placement of paint color consistent with its architectural style.
4. When repainting, follow best practices for mitigating or removing lead-based paint.
5. It is not appropriate to paint brick, stone, copper, bronze, concrete, or cement block surfaces that were historically unpainted.
6. It is not appropriate to strip wooden surfaces that were historically painted down to bare wood and apply clear stains or sealers to create a natural wood appearance.
7. It is not appropriate to replace painted wooden siding that is sound with new siding to achieve a uniformly smooth wooden surface.
8. It is not appropriate to remove paint films before repainting through destructive methods such as grit blasting, high-pressure power washing, or the use of propane or butane torches.



Multi-color paint schemes can be used to highlight architectural details, though palettes should typically be limited to four colors.



Roofs



This diagram illustrates common roof types found in High Point's Historic Districts.



From Tudor Revival (above) to Colonial Revival (below) dormers in a variety of styles and configurations are found throughout the historic districts.



Roof form, pitch, and materials are among the most distinguishing characteristics of a historic building and vary based on the age and style of the building. Gabled and hipped roofs are by far the most common roof forms in High Point, but shed, gambrel, arched and flat roofs are also found. While a number of eighteenth and nineteenth-century structures retain wood-shingled roofs and several of High Point's more impressive buildings and landmarks have slate roofs, the vast majority of resources have asphalt-shingled roofs. Metal roofing is also present, mostly on low-pitched porch roofs or roofs of projecting bays.

Roof features including flared rooflines common on front-gabled entrance bays on Tudor Revival-style buildings, parapets on Spanish Revival-style and commercial buildings, and dormers of a wide variety of styles including gabled, eyebrow, shed, and partially-inset dormers are all found in High Point's historic districts and landmark properties.

Best Practices and Preservation Considerations

Roofs are more exposed to moisture than other parts of a building and their failures are often more detrimental to the building as a whole. Seams in the roofing where the roof pitch changes or the roofline intersects dormer, chimneys, or other roof features are especially vulnerable to water infiltration.

Metal, wooden, and masonry elements of historic roofs should be maintained and protected using the following methods:

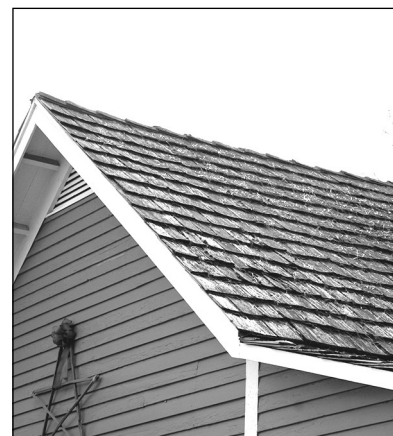
- Inspect roofs regularly for signs of deterioration including moisture penetration, structural damage, corrosion, and paint failure.
- Clean gutters and downspouts seasonally to ensure adequate drainage, taking special care to inspect built-in gutters.
- Replace deteriorated shingles and flashing as needed to maintain a water-tight roof surface.
- Maintain a sound paint film on ferrous metal roofs.
- Inspect wood, slate, or tile roofing regularly for loose, damaged, or missing shingles or tiles.
- Ensure roofing materials are adequately anchored to resist wind and water.
- Ensure roof sheathing is adequately ventilated to prevent moisture damage.

Despite careful maintenance, the lifespan of roofing materials does not typically match the lifespan of a building, especially in the case of composition shingles which typically last thirty years or less and have been replaced numerous times over the life of the building. Thus, precise matching is not necessary. Metal, wood, and slate roofs however, contribute significantly to the design of a building, and can last a hundred years or more and should be maintained or replicated wherever possible. Metal roofs are still commercially available but care should be taken to select a metal pattern and color that most closely approximates the historic roof. Slate, while available, may be cost prohibitive. Synthetic slates, often made from recycled rubber, are a good alternative when the historic slate is deteriorated beyond repair and selective replacement is not appropriate.

Given their visibility from the street, it is important to maintain the original pitch and form of prominent roof planes. Additions, including dormers and new mechanical or communication equipment, should be located in such a way that they are not visible from the street and do not compromise the architectural integrity of the building or damage historic roof materials or features.

Guidelines: Roofs

1. Retain and preserve roofs and roof forms that contribute to the overall historic character of a building, including their functional and decorative features, such as roofing materials, cresting, dormers, chimneys, cupolas, and cornices.
2. Protect and maintain the metal, wooden, and masonry elements of historic roofs through appropriate methods.
3. Repair historic roofs and their distinctive features through recognized preservation methods for resetting or reinforcing.
4. If replacement of a partially deteriorated historic roof feature is necessary, replace only the deteriorated portion in kind to match the original feature in design, dimension, detail, color, and material. Consider use of compatible substitute materials only if using the original material is not feasible.
5. If full replacement of a deteriorated historic roofing material or feature is necessary, replace it in kind, matching the original in scale, detail, pattern, design, material, color, and details such as ridge and hip caps. Consider compatible substitute materials only if replacement in kind is not feasible.
6. If a historic roof feature is completely missing, replace it with a new feature based on accurate documentation of the original feature or a new design compatible in scale, size, material, and color with the historic building and district.
7. Install ventilators, solar collectors, antennas, skylights, or mechanical equipment in locations that do not compromise character-defining roofs or on roof slopes not visible from the street.
8. It is not appropriate to introduce new roof features such as skylights, dormers, or vents if they will compromise the historic roof design, or damage character-defining roof materials or the character of the historic district or landmark.
9. It is not appropriate to remove a roof feature that is important in defining the overall historic character of a building, rather than repair or replace it.
10. If new gutters and downspouts are needed, install them so that no architectural features are lost or damaged. Select new gutters and downspouts that match trim color, unless they are copper. For modest roofs on postwar buildings, galvanized metal may be an appropriate choice. Retain the shape of traditional half-round gutters and downspouts if replacing them.
11. It is not appropriate to replace concealed, built-in gutter systems with exposed gutters.
12. It is not appropriate to install exposed tarpaper rolls as a finished roofing material or roofing tar as a replacement for valley flashing.
13. It is not appropriate to patch any roofing or flashing with tar or asphalt products.



While the majority of roofs in the districts are covered with asphalt shingles, a number of wood (pictured above) and slate roofs are also found. These should be preserved following the guidance for the specific material.



Roof features including dormers, chimneys, cresting, soffits, gutters, and downspouts are all character defining features of historic roofs that require routine maintenance.

Exterior Walls and Trim



Changes in building material lend architectural interest to exterior wall surfaces. Gables are the most common place where complimentary materials are used and may have stucco, wood, or pebble-dash with battens to create the illusion of half-timbering, especially on Craftsman- or Tudor Revival-style houses.



Wall planes define the massing and form of a historic building and serve as a backdrop for the window and door openings and applied ornamentation that most often define the architectural style. The buildings in High Point's districts and landmark properties are essentially made up of box-like forms that are combined in both additive and subtractive ways, resulting in projecting bays and wings and partially inset porches. The form is sometimes highlighted by the use of corner-boards, quoins, and cornices, or even by changes in material. These variations contribute to the pattern, texture, and scale of the building's exterior.

Wood and masonry are the primary exterior materials with most homes constructed with horizontal lapped siding, wood shingles, brick, or stucco as the main exterior material. Houses typically stand on brick piers or a continuous brick foundation, though a number of stone foundations exist. Where brick is used as both the foundation and primary wall material, it is common for a belt course or other differentiation in the brick to exist at the foundation level.

Best Practices and Preservation Considerations

Second only to the roof, the exterior walls are the main line of defense against wind and rain. Wall surfaces, especially where they meet roofs, porches, or other projecting features, or abut downspouts are particularly vulnerable to water damage. Exterior wall surfaces, their material, details, and features, should be maintained and protected using the following methods:

- Inspect walls regularly for signs of moisture damage, vegetation, fungal or insect infestation, erosion, and structural damage or settlement.
- Ensure adequate drainage to prevent water from collecting on flat, horizontal surfaces and decorative elements or along foundations.
- Clean exterior walls using the gentlest methods possible to remove heavy soiling, fungus, or to prepare for repainting.
- Maintain protective paint or stain coatings that prevent deterioration and re-apply coatings when they are deteriorated or damaged.

The replacement of damaged or deteriorated walls and trimwork involves thoughtful attention to the texture, pattern, scale, and detail of the original material. If selective replacement is necessary, it is important to match the distinctive bonding pattern of masonry walls, the surface texture of stucco, the three-dimensionality of wood moldings, and the texture, thickness, and details of wood siding. Wood siding and trim are commercially available in a variety of widths and styles, making replacement in kind a straightforward solution. Concealing or replacing intact historic wall materials with substitute materials such as synthetic sidings, fiber-reinforced concrete board, or contemporary stucco-like coatings is not appropriate because it significantly compromises the historic building's architectural integrity. Many substitute materials are not as environmentally-friendly or durable as traditional materials and their installation may result in removal or concealment of historic details. Although substitute sidings may temporarily eliminate the need to repaint wood siding, they can conceal ongoing moisture damage and termite infestation. However, where recurring deterioration of wood features is an ongoing problem, especially at porches and areas close to the ground, selective replacement with substitute materials (such as fiber cement board, cellular PVC, or poly-ash composite siding or trim) may be warranted.

The introduction or elimination of wall features such as window or door openings, chimneys, or bays significantly compromise a building's architectural integrity. These sorts of alterations require careful study to determine if the change will significantly diminish the building's historic character.

Guidelines: Exterior Walls and Trim

1. Retain and preserve exterior walls that contribute to the overall historic form and character of a building, including their functional and decorative features, such as cornices, foundations, bays, quoins, arches, water tables, brackets, entablatures, and half-timber framing.
2. Retain and preserve exterior wall materials that contribute to the overall historic character of a building, including brickwork, stucco, stone, wooden shingles, wooden siding, and metal, wooden, or masonry trimwork.
3. Protect and maintain the material surfaces, details, and features of historic exterior walls through appropriate methods.
4. Repair historic exterior wall surfaces, details, and features using recognized preservation repair methods for the surface material or coating.
5. If replacement of a deteriorated element or detail of a historic exterior wall is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original in design, dimension, detail, texture, pattern, color, and material. Consider use of compatible substitute materials only if using the original material is not feasible.
6. If replacement of an entire historic exterior wall or feature is necessary because of deterioration, replace it in kind, matching the original in design, dimension, detail, texture, color, and material. Consider use of compatible substitute materials only if using the original material is not feasible.
7. If a historic exterior wall or feature is completely missing, replace it with a new wall or feature based on accurate documentation of the original or a new design compatible with the historic character of the building and the district.
8. It is not appropriate to introduce new features such as window or door openings, bays, vents, balconies, or chimneys to character-defining exterior walls if they will compromise the historic character of the building.
9. It is not appropriate to remove or cover any material detail associated with historic exterior walls, including decorative shingles, panels, brackets, bargeboards, and corner boards, unless an accurate restoration requires it.
10. It is not appropriate to cover historic wall material, including wooden siding, wooden shingles, stucco, brick, and stonework, with coatings or contemporary substitute materials.
11. It is not appropriate to introduce features or details to an exterior wall in an attempt to create a false historical appearance.



The arrangement of windows and doors, especially on symmetrical facades, is an important character-defining feature and should be preserved.



Projecting wings and bays as well as decorative wood and brickwork define the architectural style of a building and their preservation is essential to the interpretation of the style.

Windows and Doors



Multi-light, double-hung wood windows are the most common type of window in the districts.



Replacement windows (like those seen above) should be carefully selected to ensure that they match the original light pattern and that divided light sashes are accomplished with muntins on the interior and exterior of the glazing to most closely resemble true divided-light windows.

A wide variety of window and door configurations and styles are found in High Point's historic districts with placement, design, and materials reflective of the age and architectural style of the building. Double-hung, wood-sash windows are by far the most common type of window in High Point but wood and metal casement windows are also common, especially on Tudor Revival-style houses, while Ranch houses often incorporated picture windows. Several buildings have accent windows with stained glass, leaded glass, or decorative sashes including arched casement windows, diamond paned windows, or Victorian or Craftsman-style sashes with small square panes surrounding a larger rectangular pane. A number of houses retain operable shutters, while others have fixed-in-place shutters. Like windows, doors vary greatly based on the age and style of the building. While the earliest houses may have had double-leaf, paneled wood doors, nineteenth-century doors tended to be single doors, often with partial glass, and sometimes with sidelights or transoms. Arched doors are common on Tudor Revival-style houses, usually with decorative brick or stone surrounds. French doors are commonly found on the side and rear of buildings, accessing porches.

Commercial and industrial properties display an even broader range of window and door styles and materials, including metal-framed industrial sash windows, fixed aluminum-framed panes, and double-hung wood-sash windows. Most have replacement aluminum-framed doors within existing masonry openings.

Best Practices and Preservation Considerations

As moving units, doors and windows require considerable maintenance and attention to keep them sound and functional. Protect and maintain historic windows and doors using the following methods:

- Inspect regularly for signs of moisture damage, deterioration, air infiltration, insect infestation, paint failure, and corrosion.
- Ensure adequate drainage to prevent water from collecting on horizontal surfaces, especially door and window sills.
- Clean surfaces and maintain paint and protective coatings based on the specific material.
- Remove paint build up on windows and doors to facilitate their operation.
- Reglaze sashes as necessary to prevent air and moisture infiltration.
- Apply weatherstripping to operable units to reduce air infiltration and increase energy efficiency.

Maintaining and repairing historic wood windows to keep them operable and weathertight is generally more sustainable and cost effective over time than replacing them with new units with a shorter lifespan. Seriously deteriorated units may require partial replacement of damaged sections. Replacing an entire window or door should only be considered if its repair is not feasible. Finding a compatible open-stock unit that matches the dimensions of the original opening as well as the configuration of the sash or door can be a challenge—however, millwork companies can create a custom unit to match the original. In many cases, the introduction of vinyl windows to replace wood windows compromises the architectural integrity and historic character of the building and is rarely an acceptable compromise.

Changing the pattern and rhythm of window and door openings on any building elevation by adding, altering, or eliminating a unit may significantly diminish its architectural character. While such changes to a prominent elevation are not appropriate, sometimes a new opening can be discreetly and compatibly introduced on a side or rear elevation.

Guidelines: Windows and Doors

1. Retain and preserve windows that contribute to the overall historic character of a building, including their functional and decorative features, such as frames, sash, muntins, sills, headers, moldings, surrounds, hardware, shutters, and blinds.
2. Retain and preserve doors that contribute to the overall historic character of a building, including their functional and decorative features, such as frames, glazing, panels, sidelights, fanlights, transoms, surrounds, thresholds, and hardware.
3. Protect and maintain the wood and metal elements of historic windows and doors through appropriate methods.
4. Repair historic windows and doors and their distinctive features through recognized preservation methods for patching, consolidating, splicing, reinforcing, and reglazing.
5. If replacement of a deteriorated historic window or door detail or feature is necessary, replace only the deteriorated feature in kind rather than the entire unit. Match the original in design, dimension, material, and quality of material. Consider use of compatible substitute materials only if using the original material is not feasible.
6. If a historic window or door unit is deteriorated beyond repair, replace the unit in kind, matching the design and the dimension of the original sash or panels, pane configuration, architectural trim, detailing, and materials. Consider use of compatible substitute materials only if using the original material is not feasible.
7. If a historic window or a door is completely missing, replace it with a new unit based on accurate documentation of the original or a new design compatible with the original opening and the historic character of the building.
8. Replace deteriorated or missing wooden shutters with wooden shutters sized to fit the opening and mounted so that they can be operated. It is not appropriate to introduce shutters on a historic building if no evidence of earlier shutters exists.
9. If additional windows or doors are necessary for a new use, install them on a rear or non-character-defining facade of the building, but only if they do not compromise the historic character of the building. Design such units to be compatible with the overall design of the building, but not to duplicate the original.
10. If desired and where historically appropriate, install fabric awnings over window, door, storefront, or porch openings with care to ensure that historic features are not damaged or obscured.
11. It is not appropriate to remove original doors, windows, shutters, hardware, or trim from a character-defining elevation.
12. It is not appropriate to remove any detail material associated with windows and doors, such as stained glass, beveled glass, textured glass, or tracery, unless accurate restoration requires it.
13. It is not appropriate to use snap-in muntins to create a false divided-light appearance.
14. It is not appropriate to replace clear glazing with tinted or opaque glazing.



Sidelights and transoms in a number of different configurations are found throughout the districts.



Many of the Tudor Revival-style homes in the districts features paired metal or wood casement windows.

Note: For guidelines on storm windows and storm doors, see the Sustainability and Energy Retrofit guidelines.

Entrances, Porches and Terraces



Small porches and covered stoops that shelter the entrance but don't provide for shade for outdoor living space are character-defining features of Colonial Revival and Minimal Traditional-style houses.



Many early twentieth-century houses have deep porches that help shade the interior of the house while extending the living space.

Entrances, porches, and terraces on the street façade are important stylistic elements of a historic building with their form, design, and materials directly related to the architectural style of the building. A number of porches and covered entries are common including wide front porches, side and rear porches, wrap-around porches, porte-cocheres, screened porches, gabled or hooded entrances, uncovered terraces, and small balconies all designed to extend the living space to the outdoors. While the form of the porch itself is indicative of architectural style the materials and decorative features such as columns, pilasters, piers, railings, steps, brackets, and cornices are also important.

High Point's earliest residences were utilitarian in nature and generally lacked porches or entrance details or had simple shed, or hip-roofed porches on square or chamfered posts. Twentieth-century resources celebrated the porch and entrance as design features. Queen Anne-style homes featured decorative wood porches with turned posts and balusters. Colonial Revival-style buildings tended to move the porches to the side elevations, leaving only a small entrance stoop at the front door, flanked by sidelights and framed with a classical surround with pediment and fluted pilasters. Craftsman-style homes also utilized sidelights with entrances sheltered by wide, low porches supported by tapered wood posts on brick piers, or full-height brick piers, generally with a wide fascia and knee brackets supporting the porch gable. Tudor Revival-style houses have the widest range of porch sizes and locations with some having only a hooded entrance and uncovered brick or stone terrace and others having an offset front porch or integrated side porch supported by full-height brick piers. Only the Minimal Traditional and Ranch styles of the mid-twentieth century were fully without front porches.

Best Practices and Preservation Considerations

The primary function of porches, entrances, and terraces is to provide outdoor living space and to shelter residents from the wind and rain. As such, these elements are especially susceptible to wear and water infiltration and should be carefully monitored and maintained. Protect and maintain historic porches, entrances and terraces using the following methods:

- Inspect regularly for signs of moisture damage, rust, fungal or insect infestation, and loose or damaged brick, stones, or mortar.
- Ensure adequate drainage to prevent water from collecting on flat, horizontal surfaces, on decorative elements, or along foundations.
- Clean surfaces if heavily soiled or in preparation for repainting using the gentlest means possible.
- Recaulk wood joints to prevent moisture damage and air infiltration.
- Maintain a protective paint film on wood and ferrous metal surfaces to prevent water infiltration and damage from ultraviolet light, and reapply coatings when they become damaged or deteriorated.
- Inspect masonry piers and foundations for structural damage or settlement.

Despite careful maintenance, repair or replacement of historic wood, metal, or masonry may be necessary. See the relevant material guidelines for additional repair or replacement guidance.

Given that front porches and all primary entrances are significant, highly visible features of historic buildings, it is not appropriate to alter, remove, enlarge, or enclose front porches or terraces. Further, new entrances and porches should be located on side or rear elevations where they don't detract from the architectural integrity and historic character of the building.

Guidelines: Entrances, Porches and Terraces

1. Retain and preserve entrances, porches, and terraces that contribute to the overall historic character of a building, including such functional and decorative elements as columns, pilasters, piers, entablatures, balustrades, sidelights, fanlights, transoms, steps, floors, and ceilings.
2. Protect and maintain the historic wood, masonry, and metal elements of entrances, porches, and terraces through appropriate surface treatments.
3. Repair historic entrances, porches, and terraces and their distinctive features and materials using recognized preservation methods for patching, consolidating, splicing, and reinforcing.
4. If replacement of a deteriorated historic element or detail of an entrance, porch, or terrace feature is necessary, replace only the deteriorated detail or element in kind rather than the entire feature. Match the original in design, dimension, and material. Consider use of compatible substitute materials only if using the original material is not feasible.
5. If replacement of an entire historic entrance, porch, or terrace feature is necessary because of deterioration, replace it in kind, matching the original in design, dimension, detail, texture, and material. Consider the use of compatible substitute materials only if using the original material is not feasible.
6. If a historic feature or an entire entrance, porch, or terrace is missing, replace it with a new feature based on accurate documentation of the original or a new design compatible with the historic character of the building and the district.
7. Consider the enclosure of a historic side porch only if the enclosure can be designed to preserve the historic character of the porch and the building. It is not appropriate to enclose a front porch or a front terrace.
8. It is not appropriate to remove any detail material associated with entrances and porches, such as graining, spindlework, beveled glass, or beaded board, unless an accurate restoration requires it.
9. It is not appropriate to remove an original entrance, porch, or terrace, or to add a new entrance, porch, or terrace on character-defining elevations.
10. It is not appropriate to introduce features or details to a historic entrance, porch, or terrace in an attempt to create a false historical appearance.



Tudor Revival-style homes often display decorative stone or cast concrete door surrounds, and the entrances themselves are rarely sheltered.



Uncovered terraces laid in brick, slate, or terra cotta are common elements of the Tudor Revival-style homes in the Sherrod Park Historic District.

Sustainability and Energy Retrofit



Wood storm windows with meeting rails that align with the rails of double-hung windows increase energy efficiency while allowing the historic windows to remain visible and operable.



While fully glazed storm doors are appropriate for new installation, in some cases louvered storm doors are original to the historic house.

Historic buildings, especially those constructed prior to the advent of central heating and air conditioning systems were designed to enhance energy efficiency by taking advantage of the architectural elements and site features to heat and cool the house. Operable transoms and double hung windows allow occupants to capitalize on cool breezes and control the intake of fresh air. Storm doors and windows, operable shutters, and retractable awnings were all employed to introduce daylight and breezes to the interiors. Porches extended the living space during temperate weather while providing a buffer from winds, sun, rain, and snow. Likewise, ventilated foundation walls, gable vents, deep eaves, and high ceilings, are all traditional features for historic buildings that reflect an understanding of High Point's southern climate. Tree-lined streets shaded sidewalks and buildings in the summer while allowing sunlight to penetrate them in the winter. High Point's early twentieth century residences in particular utilized these design elements with storm windows, deep porches, and shade trees common in the historic districts.

New communication systems, upgraded mechanical systems, and contemporary energy efficient measures are all important features to extend the life of High Point's districts and landmarks but must be introduced in ways that do not compromise architectural integrity and historic character.

Best Practices and Preservation Considerations

Before introducing new energy conserving features, property owners will want to make sure they are maximizing existing energy-efficient features of their historic buildings. They may also want to consider replacing lost shade trees or adding new shade trees in appropriate locations. Typical next steps might include installing additional weatherstripping at openings, insulation in the attic and crawl space, storm windows and doors, and an upgraded mechanical system.

Narrow profile wood or metal storm windows sized to the existing opening, carefully installed, and finished in a color compatible with the sash color will significantly enhance the energy efficiency of well-maintained, weathertight windows—for far less than the cost of double-glazed replacement windows. By choosing operable storm windows with meeting rails that align with the existing windows, owners can minimize the visual impact of the storm window and still have the option of opening it. Tension-mounted interior storm windows are an easily removable alternative to conventional exterior storm windows. Whether installing interior or exterior storm windows, it is important to inspect regularly for signs of moisture damage and to keep the ventilating holes open to prevent moisture damage to the window sash or sill due to condensation.

Storm or screen doors with one large single screen or glass panel or subdivided panels that align with those of the existing door are less visually intrusive. The wood or metal should be finished in a color that is compatible with the existing door. The insulation of attics and crawl spaces can significantly reduce heat gain and loss with minimal impact on the architectural features of a building.

The visual intrusion of exterior mechanical units, communication equipment and lines, utility meters, satellite dishes, and solar panels can be reduced through careful siting and screening. For example, choosing a discreet rear or side yard location or a rear roof slope not visible from the street for such features will significantly diminish their visual impact as will landscaping and fencing.

Guidelines: Sustainability and Energy Retrofit

1. Retain and preserve the inherent energy-conserving features of historic buildings and their sites, including shade trees, porches, awnings, and operable windows, transoms, and shutters.
2. Increase the thermal efficiency of historic buildings through appropriate traditional practices, such as weatherstripping and caulking, and by introducing energy-efficient features, such as awnings, operable shutters, and storm windows and doors, where appropriate.
3. If a new mechanical system is needed, install it so that it causes the least amount of alteration to the building's exterior facades, historic building fabric, and site features.
4. If desired, introduce narrow-profile exterior or interior storm windows so that they do not obscure or damage the existing sash and frame. Select exterior storm windows with a painted or factory finish color that is compatible with the sash color. Unpainted aluminum storm windows may be appropriate for post-1945 buildings. For double-hung windows, operable storm window dividers should align with the existing meeting rails.
5. If desired, introduce full-light storm doors constructed of wood or aluminum that do not obscure or damage the existing door and frame. Select storm doors with a painted, stained, or factory finish color that is compatible with the color of the existing door. Unpainted aluminum storm doors may be appropriate for post-1945 buildings.
6. Replace deteriorated or missing wooden blinds and shutters with matching new units sized to fit the opening and mounted so that they can be operated.
7. If desired and where historically appropriate, install fabric awnings over window, door, storefront, or porch openings with care to ensure that historic features are not damaged or obscured.
8. Locate new mechanical equipment and utilities, including heating and air-conditioning units, meters, exposed pipes, and fuel tanks, in the most inconspicuous area, usually along a building's rear facade. Screen them from view.
9. In general, the introduction of underground utility lines to reduce the intrusion of additional overhead lines and poles is encouraged. However, in trenching, take care to avoid archaeological resources and the critical root zone of trees.
10. Where possible, locate portable window air-conditioning units on rear facades or inconspicuous side facades.
11. Install low-profile ridge vents, if desired, only if they will not destroy historic roofing materials and details.
12. Install ventilators, solar collectors, vehicle charging stations, and mechanical equipment in locations that do not compromise character-defining building features or in locations that are not prominently visible from the street.



Locating HVAC equipment in side yards and screening it with fences or plantings can minimize its visual impact.



Wide front porches shade not only the outdoor living space, but also the windows, reducing solar heat gain.

Accessibility and Life Safety Considerations



This wood ramp provides access from a side street to the rear entrances of the house, eliminating the need for a ramp on the front of the building.



Buildings with commercial uses require additional accessibility, but this ramp uses a granite base to blend the structure with the foundation of the house, reducing its visual impact.

Historic properties that are open to the public for commercial or institutional use must meet current standards for life safety and accessibility. The Americans with Disabilities Act of 1990 as well as the North Carolina State Building Code and the North Carolina Rehabilitation Code all allow some flexibility when applied to historic buildings.

While historically public properties like the Old Guilford County Courthouse, the Fire Station #4, and the Old High Point YMCA were constructed with public accessibility in mind, other properties that were converted for public use later may require alterations. In the West High Street Historic District, where a number of the buildings have been converted to commercial use, ramps and other accessible features have been added. In rare instances, ramps have been added to private residences to better accommodate the needs of residents.

Best Practices and Preservation Considerations

While accommodating life safety and accessibility standards may present a challenge for some historic properties, keep in mind that there are always multiple design solutions for each situation. Some solutions are relatively minor such as replacing door hardware, reversing a door swing, or modestly sloping a recessed entry to eliminate a threshold level change. Others require more dramatic changes like adding a fire stair or new accessible entrance or additional exit. Through thoughtful design and sensitive locations, even these kind of changes can be introduced in ways that do not compromise a building's historic character but do provide more universal access and a safe means of egress. Property owners are encouraged to collaborate early in the planning process with code officials and the preservation commission and explore creative solutions that meet or exceed the regulations while preserving the architectural integrity and historic character of the building and site.

The first floor level of historic buildings are typically raised above the site grade and are not accessible to all without the introduction of a ramp or mechanical lift. Locating ramps on rear or side elevations near handicapped accessible parking spaces can shorten the travel distance and minimize the impact of the ramp on the historic property. If the floor height differential is substantial, ramps can become quite large and challenging to incorporate within a site without overwhelming it. Landscape screening and simply-detailed metal railings are two tactics that can minimize their visual impact. New fire stairs or elevator towers are large exterior features whose introduction also requires thoughtful design and placement even on rear elevations.

For some residential situations, metal modular ramps, rental ramp equipment, or other temporary and reversible solutions may provide simple, short-term accessibility options with minimal long term impact on the historic building.

Guidelines: Accessibility and Life Safety Considerations

1. In considering changes to a historic building, review accessibility and life-safety code implications to determine if the proposed change is compatible with the building's historic character and setting or will compromise them.
2. Meet accessibility and life-safety building code requirements in such a way that the historic site and its character-defining features are preserved.
3. Meet accessibility and life-safety building code requirements in such a way that the historic building's character-defining facades, features, and finishes are preserved.
4. Determine appropriate solutions to accessibility with input from historic preservation specialists, code officials, and local disability groups.
5. If needed, introduce new or additional means of access that are reversible and that do not compromise the original design or materials of a historic entrance or porch.
6. Consult with local advocacy groups to find ways to reasonably accommodate access.
7. Work with code officials in exploring alternative methods of equal or superior effectiveness in meeting safety code requirements while preserving significant historic features.
8. Locate fire doors, exterior fire stairs, or elevator additions on rear or non-character-defining elevations. Design such elements to be compatible in character, materials, scale, proportion, and finish with the historic building.



Where the change in elevation between the sidewalk and porch is less significant, sloping the walkway itself may accommodate ADA requirements.



IV. Additions and New Construction

Decks



Decks are best located at the rear of a building where they are minimally visible and don't detract from the historic character of the district.

The connection between indoor and outdoor living spaces was historically achieved via a front or side porch or an uncovered terrace. However, beginning in the mid-twentieth century, it became common practice to add uncovered wood decks to the rear of existing houses as a means of architecturally defining outdoor gathering spots. Unlike brick or stone terraces or patios, flush with the ground, decks are traditionally constructed of unpainted wood and extend above the foundation to align with the first floor level of the house.

Best Practices and Preservation Considerations

The design and construction of modern decks should be undertaken with careful attention to avoid compromising the architectural integrity of the historic structure and district. This is achieved by maintaining both the visual character of the district through appropriate deck siting and by preserving the historic material of the building by proper design and construction.

Decks should be sited discreetly in a rear yard to minimize their visibility from the street. Insetting them at least six inches from the side elevations when possible and screening them with foundation plantings or lattice panels may further reduce their visual impact. The scale of the deck should be proportional to the building and the overall ratio of built to open space should not be significantly altered by the construction of the deck. The removal of significant site features, including mature trees, brick or stone walls, or outbuildings should be avoided and care should be taken to minimize the impact of construction activity on these features in the form of ground disturbance or soil compaction.

Decks should be designed as contemporary elements and constructed to ensure minimal physical damage to the historic building. They should be located to avoid interference with or relocation of significant building features including exterior trim, projecting bays, porches, terraces, doors and windows. They should be self-supporting so that connections to the house can be minimized and structural failures of the deck will not impact the historic structure. As with any new construction, decks should be compatible with but differentiated from the historic building. Attempts to imitate historic patterns in the design and construction of railings, balustrades, or steps is not appropriate. Rather, simple railings and details are preferable.

Locally available, decay-resistant woods, such as cypress or redwood, or pressure-treated lumber for decks can ensure their longevity. Non-toxic preservatives, stains or paints protect the wood from ultra-violet light while providing an opportunity to make them more compatible with the historic structure.

Guidelines: Decks

1. Site and construct decks so they do not detract from the overall historic character of the historic building, district, or landmark and so that the historic fabric of the district or landmark property and its character-defining features and details are not obscured or damaged.
2. Design decks to be structurally self-supporting to minimize their impact on the historic building and so they may be removed in the future without damage to the historic building.
3. Minimize the visibility of new residential decks from the street by locating them on non-character-defining elevations, typically the rear elevation, and inseting them from the corners of the historic building.
4. Design and detail decks and associated railings and steps to be deferential to and also compatible with the historic building in material, scale, and proportion.
5. Design decks to align generally with the historic building's first floor level. Visually tie the deck or the porch to the historic building with compatible foundation materials and screen from view with foundation plantings or lattice panels.
6. Site and configure decks so they do not require removal of a significant site feature or historic building element such as a mature tree or porch.
7. Design new decks to a size and scale that does not significantly change the proportion of the original built area to open space for the building site.
8. Where it is appropriate to site a new deck in a location that is visible from the public right-of-way, it should be treated in a more formal architectural way, paying careful attention to the details and finishes, including painting or staining the railings, structural support elements, and steps in finishes compatible with the finishes of the historic building.
9. Protect large trees and other significant site features from damage during construction and from delayed damage due to grading and construction work. It is particularly important to avoid compaction of the soil within the critical root zone of trees.
10. To minimize the possibility of destroying unknown archaeological resources, limit the disturbance of the site topography and terrain during construction of decks.



Railings and deck details need not match those on the historic structure. Plantings are a good way to screen decks and deck foundations to reduce their visual impact.



Additions are typically located on rear elevations. Insetting the walls from that of the original structure and keeping the roofline lower help to further minimize the visual impact of additions.

Additions

Historic buildings and districts are constantly evolving as building uses change and as our requirements for residential living evolve. The existing architectural landscape is the result of these additions and alterations with many of High Point's historic districts and landmarks illustrating a series of additions over time. The additions themselves tell the history of each building as well as illustrating broader trends in the architectural development of High Point. The challenge is to weigh the individual requirements of the building and occupants against the character and qualities of the historic district.

Historically, additions are typically located at the rear of the structure and were inset from the side elevations, resulting in separate wall and roof planes that help to differentiate the addition as later construction. The enclosure of side and rear porches was historically the easiest way to gain additional interior space and enclosed rear porches are common on historic structures. However, the enclosure of side porches significantly alters the character of historic structures and should be avoided.

Best Practices and Preservation Considerations

New additions should be designed so as not to compromise the historic architecture or material integrity of the historic building. Additions should not conceal significant architectural features and should not result in the removal of historic materials and features. Further, additions should be self-supporting so that connections to the house can be minimized and, if possible, should be constructed so that they could be removed in the future without damage to the historic building.

Building additions should be sited in such a way that they do not detract visually from the historic structure. Additions are traditionally placed at the rear of the structure in the most inconspicuous location to be minimally visible from the street. Further, additions should be sited so that significant site features, including mature trees, are not disturbed. Care should be taken during construction to minimize damage to site features and to avoid soil compaction.

The size, height, and scale of the addition should be carefully considered with the resulting design being compatible in height, roof form and pitch, massing, and scale to the historic structure. Additions should not dramatically alter the historic character of the building. This is generally accomplished by limiting additions to a modest size and inseting them a foot or more from the rear corners of the building in order to minimize their visual impact and make them visually secondary to the historic structure. The height of an addition should never rise above the height of the historic roofline or otherwise alter the historic roofline. Further, additions should be located to avoid interference with or relocation of significant building features including exterior trim, projecting bays, porches, terraces, doors and windows. Finally, the footprint should not dramatically alter the ratio of built to open space on the property.

The style of additions should be compatible with, but differentiated from, the historic structure through proportion, roofline, wall plane, material, architectural details, or window type. The addition may echo the existing architecture or introduce a compatible contemporary style, however, it should not misrepresent the building's history. Materials should be compatible in terms of composition, module, texture, pattern, color, and detail. The use of artificial and composite materials for additions is discouraged, but will be determined on a case-by-case basis depending on the material of the historic and surrounding buildings.

Guidelines: Additions

1. Introduce new additions in ways that are compatible with the character of the district or landmark setting. It is not appropriate to introduce an addition which detracts from the district or landmark setting or which requires the loss of a significant building element or site feature, such as a mature tree. Conform to all pertinent guidelines in Section 2: Site and Setting.
2. Construct new additions to be structurally self-supporting to reduce the damage to the historic building. Sensitively attach them to the historic building so that the loss of historic building details and materials is minimized.
3. Introduce new additions cautiously and only on non-character-defining elevations. Locate additions so they do not diminish, conceal, or detract from the character of the district or landmark property.
4. Design new additions to be compatible with the district or landmark building in terms of massing, height, form, scale, proportion, roof shape, and relationship of solids to voids in exterior walls, yet make the addition discernable from the original. It is not appropriate to attempt to make new additions appear original to historic building, giving a false historic appearance.
5. Limit the size and scale of the addition in relationship to the historic building so it does not diminish or visually overpower the original building or significantly alter the site's ratio of built to unbuilt area.
6. Design new additions to be compatible with the historic building in terms of the placement, spacing, proportion, orientation, scale, and size of window and door openings.
7. Design additions so that the placement, configuration, materials, and overall proportion of windows and doors are compatible with those of the historic building. Select exterior materials and architectural details that are compatible with the historic building in terms of composition, module, texture, pattern, and detail.
8. Protect large trees and other significant site features from immediate damage during construction and from delayed damage due to construction activities, such as loss of root area or compaction of the soil by equipment. It is especially important to avoid compaction of the soil within the critical root zone.
9. To minimize the possibility of destroying unknown archaeological resources, evaluate the site in advance and limit any disturbance to the site's terrain.
10. It is not appropriate to construct an addition if it will detract from the overall historic character of the principal building and the site.
11. It is not appropriate to construct an addition if the overall proportion of built mass to open space on the site will vary significantly from the surrounding buildings and sites that contribute to the special character of the historic district or landmark property.



Echoing the cornice detail, siding, and trim ties the addition to the original structure while varying the window size and inseting the addition from the side elevation help differentiate the addition.

New Construction



These garages in the Sherrod Park Historic District echo the architecture of the houses without overtly copying their details. Both are located at the rear of the property, behind the house, as is typical in the district.



Historic districts are ever-evolving neighborhoods, built over time, and continuing to change through additions and new construction. Infill construction can fill in gaps in historic fabric from prior building losses and teardowns and compatible infill on vacant lots can enhance the district and contribute to the vitality and viability of the neighborhood. Because historic districts are experienced as a collection of buildings, the resulting streetscape is as important an element of new construction as the architectural design of the new building. Successful new construction is not dependent on direct duplication of historic building forms and materials, but rather an understanding of the visual and spatial characteristics of the district. New construction must be compatible with the historic character and qualities of the historic districts (see the Special Character Essays), but contemporary designs that are compatible with that character can improve the streetscape and continue the architectural narrative of the district. The incorporation of traditional energy-saving features, including porches, operable windows, and the retention or replanting of shade trees should be considered along with contemporary sustainable building materials and principles.

The form and massing, architectural style and details, and materials of new construction, as well as the siting and landscape features will all be reviewed by the commission with decisions made on the overall compatibility of the siting and design decisions.

Best Practices and Preservation Considerations

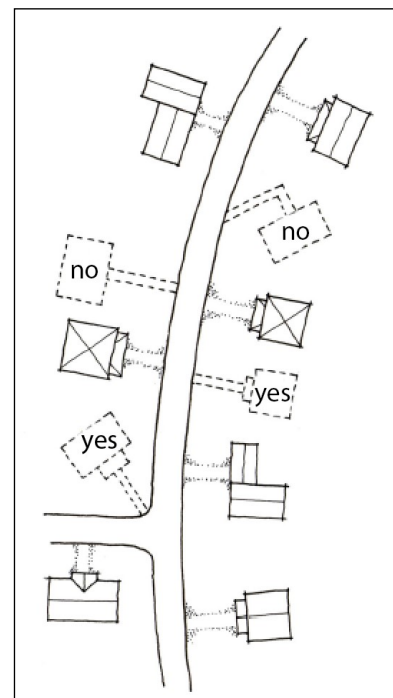
Regular lot sizes and building setbacks, especially in the Johnson Street and Sherrod Park districts, calls for the placement of new buildings to be consistent with the spacing, setbacks, and lot coverage of neighboring properties. Existing topography and the location of mature trees should also influence site decisions. New construction often initiates related site modifications including walkways, driveways, parking, landscaping, and lighting; in those instances, specific guidelines for those features should be consulted.

New construction should be compatible with the immediate context of buildings in height, roof form and pitch, massing and scale. An analysis of surrounding buildings can, and should, help to inform the infill design. The overall proportions of the façade and roof form, as viewed from the street, are of primary importance and should not differ greatly from the size and scale of neighboring buildings. The placement, shape, size, and proportion of windows and doors contributes to the rhythm of the streetscape and should be compatible with surrounding buildings, regardless of the style and materials of the new construction.

It is not necessarily desirable to mimic historic building designs and materials. However, a study of the immediate context may reveal the presence of exterior openings, details, textures, and finishes to be incorporated into the new design. The focus should be on compatibility while avoiding the creation of a faux-historic structure that misrepresents the age and history of the building. Instead, compatible contemporary designs that further the chronology of the district are encouraged. The use of artificial siding and composite materials for building exteriors is discouraged, though their possible use will be determined on a case-by-case basis, based on the materials of adjacent structures.

Guidelines: New Construction

1. Site new construction so it is compatible with surrounding historic buildings that contribute to the overall character of the historic district or landmark property in terms of orientation, setback, spacing, and distance from adjacent buildings. Conform to all pertinent guidelines in Section 2: Site and Setting.
2. Introduce new construction cautiously in ways that are compatible with the character of the district or landmark setting. Site and design new construction so that the overall character of the site, site topography, character-defining features, mature trees, and significant vistas and views are retained.
3. Site and design new construction so that the overall character of the site, site topography, character-defining features, mature trees, and significant vistas and views are retained.
4. To minimize the possibility of destroying unknown archaeological resources, evaluate the site in advance and limit any disturbance to the site's terrain.
5. Protect large trees and other significant site features from damage during construction and from delayed damage due to grading and construction work. It is particularly important to avoid compaction of the soil within the critical root zone of trees.
6. Design new buildings to be compatible with surrounding buildings that contribute to the overall historic character of the district or landmark property in terms of height, form, size, scale, massing, proportion, and roof shape. The height of the new building should generally fall within 10% of the height of well-related nearby buildings.
7. Design the proportion of the proposed street façade to be compatible with the surrounding buildings that contribute to the overall historic character of the historic district or landmark property.
8. Design the spacing, placement, scale, orientation, proportion and size of window and door openings in proposed new construction to be compatible with the surrounding buildings that contribute to the special character of the historic district or landmark property.
9. Select exterior surface materials and architectural details to be compatible in terms of composition, module, texture, pattern, finish, color, and detail with the surrounding buildings that contribute to the special character of the historic district or landmark property.
10. Design new buildings so they are compatible with, but discernable from, historic buildings in the historic district or landmark property.



New buildings should be sited to be consistent with the orientation, setbacks, and spacing of other buildings in the district.



V. Relocation and Demolition

Relocation



The Little Red Schoolhouse was carefully stabilized for its move. It now sits on a brick foundation that also makes it handicapped-accessible.



Historic buildings derive significance from their specific location with the site and setting providing historic context for the building. Each of High Point's historic districts has a unique setting with scale, setbacks, and site features that are specific to those districts. Landmark properties, in some cases, rely even more heavily on their historic locations for context. When buildings are removed from their original locations, these historic relationships are upset and the context for the buildings may be sacrificed or lost. Further, moving buildings is a complicated, time-consuming, and expensive process.

However, in certain instances, typically as an alternative to demolition or in response to a larger development plan for the area in which the original setting and context of the building would be sacrificed, a move may be necessary. In these cases, it is important to weigh the benefits of moving the structure in terms of retention of the building and embodied energy and the increased value of the building against the loss of integrity of setting and environment that may result from the move.

Best Practices and Preservation Considerations

If a move is deemed the most appropriate solution for a threatened historic structure, care should be taken before, during, and after the move to ensure the selection of an appropriate site, the protection of the historic structure during the move, and the appropriate placement of the building on the new site.

A compatible site for relocation should be one within the same historic district or its immediate vicinity if possible. The site should allow for front- and side-yard setbacks that match the historic location; right-of-way and site features that are comparable to the historic location; and surrounding buildings that are of the same general age, scale, and style. If the building is moved within the historic district, the proposed siting and related site modifications must be approved by the Historic Preservation Commission.

An experienced contractor should be employed during the move to ensure that the building is properly stabilized and protected and the route cleared to avoid damage to the historic building and any site or right-of-way features, including the tree canopy, along the route. If possible, the building should be moved as a single unit, and not sectioned or disassembled, in order to preserve both the architectural details and the structural integrity of the building.

Once located on its new site, care should be taken to make sure that the building is placed on a foundation the same height as the historic foundation and that site features, including foundation plantings, walls, and fences, if they are significant to the context of the building, are reconstructed.

Guidelines: Relocation

1. Before moving a historic structure, document its original setting and context. Use photographs, site plans, or other graphic or written statements to record the existing site conditions.
2. Enlist contractors experienced in moving historic buildings to do the following:
 - Determine the structural condition of the property before the move.
 - Coordinate the move with the utility companies and appropriate City departments.
 - Protect the structure from vandalism or weather damage before, during, and after the move.
 - Minimize structural damage during the move.
3. Relocate a structure within the historic district only if it is determined to be architecturally compatible with the adjacent buildings according to the guidelines for new construction.
4. Relocate a structure on a site within a historic district according to new construction guidelines for siting, orientation, plantings, and other pertinent aspects of site and setting.
5. Ensure that the relocation of a structure will not diminish or damage existing district buildings or the overall character of the district. Pay particular attention to the tree canopy along the route of the move.
6. Provide the HPC with site plan information for proposed site features and plantings of the new setting, including information on accessory buildings, driveways, site lighting, and parking areas.
7. If the original site of the structure to be relocated is within a historic district follow guidelines for demolition. Before the move, submit to the commission a site plan for proposed site features and plantings of the original site after the relocation. It is appropriate to implement a tree protection plan prior to the commencement of construction activities.
8. Protect significant site features of the original site, the new site, and the route of the move during the relocation.



The siting of the Brown House, with setbacks matching that of the adjacent Blair School, helps integrate the relocated house into the West High Street Historic District.

Demolition



Buildings damaged by fire, if not properly boarded and weather-proofed, can rapidly deteriorate and that may ultimately trigger demolition.



The demolition of a historic building, structure, site feature, or archaeological resource is an irreversible action that is strongly discouraged by the Historic Preservation Commission. In addition to the loss of the individual historic structure and materials, the demolition of a building can negatively affect the context and setting of the surrounding historic buildings. Multiple demolitions in a single area can result in the deterioration of the overall context of a historic district. Additionally, the loss of historic resources is inherently unsustainable, resulting in a loss of embodied energy and the contribution of large amounts of building materials to the local landfill. The Commission has the authority to delay any demolition request by up to 365 days, during which time the commission may work with property owners to identify alternatives to demolition.

Careful maintenance throughout a building's lifespan and especially during a 365-day demolition delay will ensure that properties do not experience deterioration that might lead to loss of structural integrity or eventual demolition, known as "demolition by neglect." Buildings, if not in continued use, should be "mothballed," or stabilized and weatherized, to preserve them for future relocation or rehabilitation work.

Best Practices and Preservation Considerations

In considering a COA for demolition, consideration should be given not only to the building proposed for demolition, but to the effect on adjacent properties as well as the historic district or landmark property as a whole. If no other alternative can be found, relocating the building is preferable to demolition.

The following questions should be considered:

- What is the contribution of the building/structure/site to the historic district?
- Could the building be modified to meet the needs of the current owner?
- Could the property be sold to an owner whose needs would be met by the current building?
- Could the building be relocated?
- Is there a proposed/compatible use for the site?

If demolition is deemed appropriate, or inevitable, property owners are responsible for documenting the historic building prior to demolition in order to provide a permanent record for the Commission of the building and its features. In order to mitigate the affects of a demolition of surrounding properties, owners must submit a site plan illustrating any proposed development or plantings to follow the demolition. In order to reduce the environmental impact of the demolition, efforts should be made to salvage and recycle building materials and features, or to allow others to do so, to the greatest extent possible.

Guidelines: Demolition

1. Before demolition, work with the Historic Preservation Commission to pursue alternatives to demolition.
2. Before demolition, record significant structures through photographs and/or measured drawings as specified by the HPC.
3. Before demolition, work with the HPC and other interested parties to salvage usable architectural materials and features.
4. Before demolition, submit a site plan to the HPC illustrating proposed site development or plantings to follow demolition.
5. During demolition, ensure the safety of any adjacent properties and historic resources. Also, during and after demolition, protect trees on the site from damage due to compaction of the soil by equipment or materials.
6. It is appropriate to implement a tree protection plan prior to the commencement of demolition activities.
7. After demolition, clear the site promptly and thoroughly.
8. After demolition, plant or develop the site promptly as approved in the proposed site plan.



The Kilby Hotel before and after the collapse that led to its demolition.





VII. Appendices

West High Street Historic District



Fraser-Wilson House



O. Arthur Kirkman House



Annettie Brown House

Located several blocks southwest of downtown High Point, the West High Street Historic District is the last remaining portion of an elite late-nineteenth century neighborhood and the oldest surviving neighborhood in the central core of High Point. The district, which includes only seven primary resources, extends from the 1905 Fraser-Wilson House at 407 West High Avenue to O. Arthur Kirkman's 1915 residence and manufacturing company at 501 and 507 West High Avenue, with both houses facing the North Carolina Railroad tracks. The district also includes three houses in the 100-block of Oak Street, including the 1879 Blair School, the oldest documented structure in downtown High Point. Significant buildings in the district date from 1879 to 1922.

The district is distinctive as a truly urban residential development in the pre-suburban era and illustrates the practice of merchants, professionals, and industrialists erecting houses very near their factories and within walking distance of downtown. Further, it exemplifies the southern practice of erecting the finest houses facing the railroad tracks so that they could be seen by those passing through town.

The district, though relatively flat in topography, is located on a ridge overlooking the railroad tracks and with the industrial area to the south and west at a lower grade. The Fraser-Wilson House is set above the street, higher than the other buildings in the district, with a granite retaining wall extending along the sidewalk. Sidewalks extend along the south side of the 400-block of West High and both sides of Oak with brick sidewalks on the west side of Oak. These sidewalks are located very near the street, which is lined with concrete curbs and utility poles extend along West High and the west side of Oak in the narrow strip between the curb and sidewalk.

The gradual development of the land, as opposed to a planned subdivision of property, has resulted in lots of irregular shapes and sizes, especially with 106 and 110 Oak having been divided from the O. Arthur Kirkman Estate. Consequently, building setbacks vary in the district with houses on Oak Street set close to the sidewalk and those on West High Avenue varying from 415 West High, set relatively close to the street, to 407 and 501 West High which are set back from the street and bordered by a granite retaining wall and brick wall respectively. While much of the district has simple grassy lawns and mature trees, the Fraser-Wilson House and O. Arthur Kirkman House have more significant gardens with the Fraser-Wilson House displaying foundation plantings and plantings along the sidewalk and retaining wall and the O. Arthur Kirkman House retaining historic garden layout with mature trees and ivy in the front and west side yards.

Architectural styles in the district vary and are representative of the forty-year development of the district. The 1879 Blair School (106 Oak) is a simple Queen Anne-style cottage with plain weatherboards and a wood shingle roof. The adjacent 1897 Annettie Brown House (110 Oak) is a more elaborate expression of the Queen Anne style with an asymmetrical form, decorative spindlework on the porch, projecting bays, and multi-light windows. The 1905 Fraser-Wilson House (407 West High) is an impressive Colonial Revival-style house with wide, wrap-around porch on Ionic columns, modillion cornice, and gabled front dormer with a Palladian window/vent. The 1915 O. Arthur Kirkman House (501 West High) is an imposing transitional Colonial Revival/Craftsman-style brick house with Flemish-bond brickwork, faux half-timbering and applied stonework in the gables, stained glass windows and granite detailing. The 1922 Ring House (107 Oak) is

Special Character Essay

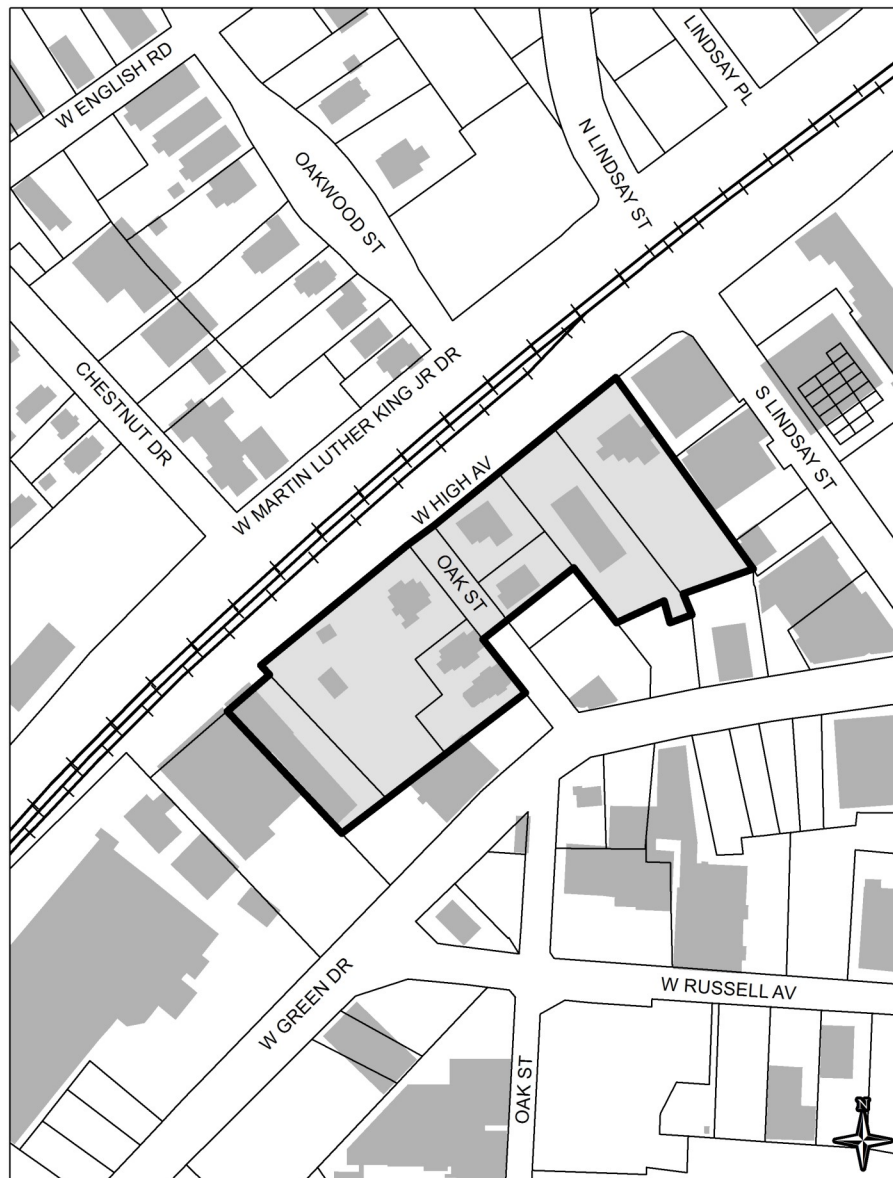
a small Craftsman-style bungalow, representative of the middle-class housing constructed in the neighborhood in the 1920s. The O. Arthur Kirkman House is the only property with outbuildings, historic or otherwise, which are all set back from the street, located within the brick wall that encircles the property.

The West High Avenue area remained popular through the early twentieth century, even as newer developments like Johnson Street and Sherrod Park were developed. However, with the economic growth that followed World War II and the growth of the furniture market and factories in High Point in the mid-twentieth century, many early residential areas, like West High Avenue, were taken over by commercial development. Further, where the residences survived, they've largely been converted to commercial use, with only three of the seven buildings remaining residential in use.

The district was listed to the National Register of Historic Places and designated as a Local Historic District in 2007. It includes five Guilford County Landmarks: the O. Arthur Kirkman Estate (1989), the Blair School (1989), the Fraser-Wilson House (1998), the Brown House (2005), and the W. T. Kirkman House (2008).



W. T. Kirkman House



The West High Street Historic District includes seven primary resources on the south side West High Avenue and both sides of Oak Street south of West High Avenue.

Johnson Street Historic District



Johnson Street Historic District



R. Odell Lindsay House



Dr. Frederick R. Taylor House

The Johnson Street Historic District is the best-preserved portion of High Point's first suburban development. Located approximately one mile north of downtown, the district, which includes forty-two primary resources, all facing Johnson Street, extends from East Parkway Avenue north to 1206 and 1209 Johnson Street, just south of East Lexington Avenue. Significant buildings in the district date from 1907 to 1955.

The district is notable as High Point's first streetcar suburb, platted in 1907 adjacent to the streetcar line, which extended up North Main Street just one block west. The area was settled by prominent local business owners, upper-level managers, and civic leaders who built their homes along Johnson Street, as well as along North Main Street and the blocks to the east. The Johnson Street Historic District is typical of early streetcar suburbs with tree-lined streets and large houses set on relatively narrow lots, accessed via alleys that bisected the blocks.

The Johnson Street Historic District, though only one street, is part of a grid-plan neighborhood that follows the grid established by downtown High Point. The topography is flat with Johnson Street located on a slight ridge that extends north from downtown with land sloping down gradually to the east and west. Concrete sidewalks encourage walkability in the neighborhood and are located on both sides of Johnson Street, with an approximate four-foot planting strip between the sidewalk and street that is covered with grass and planted with trees, some mature enough to create a canopy over Johnson Street and others that have been replaced over time and are not yet of full height. The street itself has granite curbing and parking on alternating sides to slow the one-way, south-bound traffic and utility lines and street lights are located on the west side of the street.

Consistent lot sizes and setbacks give uniformity to the district despite the variation in architectural styles and building sizes. Lot sizes are relatively narrow – 60 to 75 feet wide – and 150 feet deep, or half a city block, a practice typical in streetcar suburbs that gives the area a more urban feel than other later developments. Houses are set back from the street approximately 50 feet with grassy front lawns typically bisected by concrete walks. Driveways are rare in the district; rather the alleys that bisect the blocks provide a place for vehicles and city services like trash collection. Foundation plantings are typical with several properties utilizing bushes at the side or front property line to increase privacy. Fences are not common, although several low wood picket fences are present.

Architectural styles vary throughout the district and reflect the diversity of High Point's upper middle class and a lengthy period of development that extended from 1907 into the 1950s. Among the most impressive houses are the 1907 Ferdinand Ecker House (901 Johnson) and the c. 1913 R. Odell Lindsay House (1002 Johnson), which represent the transition from Queen Anne style architecture in the late nineteenth century to Colonial Revival-style buildings of the early twentieth century. The Ecker House has Queen Anne-style asymmetrical massing and canted bays and both houses have decorative wood shingles in the gables, wrap-around porches and Colonial Revival-style columns, pediments, and modillion cornices. The c. 1916 Dr. Frederick R. Taylor House (1113 Johnson) also represents the transition from the Queen Anne to the Craftsman and Tudor styles common in the 1920s. While the house has the massing and proportions of an early bungalow, it retains the wide front window with decorative upper sash popular in the Queen Anne style and incorporates faux half timbers in the gables most often seen in Tudor Revival houses.

Special Character Essay

The c. 1916 Harry W. Raymond House (1008 Johnson) is an imposing example of the Craftsman style applied to a traditional two-story form. It has deep eaves, a porch on full-height brick piers with inset panels, and grouped windows on the projecting front bay. More typical of the Craftsman style is the c. 1923 Charles E. Diffendal House I (1200 Johnson) with a low, one-story, side-gabled form with stucco and knee brackets in the gables, exposed rafter tails, and a porch supported by brick “posts” on brick piers. These smaller Craftsman-style bungalows are mostly found in the 1200 block of Johnson where the houses in general are smaller in scale. The c. 1928 J. Everett Marsh Jr. House (909 Johnson) and John R. Peacock House (911 Johnson) epitomize the Colonial Revival style in High Point, each with two-story, side-gabled brick forms with symmetrical facades, double-hung multi-light windows, entrances with transoms and classical surrounds or entry porches, and modillion cornices.



Charles E. Diffendal House I



J. Everett Marsh Jr. House



The Johnson Street Historic District includes resources on both sides of Johnson Street from 900 through 1209 Johnson Street.

Johnson Street Historic District



Bungalows, Johnson Street Historic District



Ranch House, Johnson Street Historic District

Construction on Johnson Street slowed during the 1930s and 1940s, but a number of homes were constructed in the late 1940s and early 1950s, following the close of World War II. The c. 1953 J. R. Agnew House (900 Johnson) is representative of the Ranch form that dominated residential construction during this period. Oriented with its narrow end to the street to take advantage of the narrow lot, the one-story brick house has two-over-two horizontal-pane windows, including windows flanking fixed picture windows, and a breezeway that connects to a garage at the rear of the property.

Garages, carports, and a number of sheds are typically located at the rear of the property and are accessed via the mid-block alleys. Only the Ferdinand Ecker House has a carriage house that pre-dated the automobile era. Other garages were built from the 1920s through 1950s or later and are typically of frame construction with wood weatherboards and gabled roofs.

Johnson Street remains a popular neighborhood with well-kept houses and manicured lawns. It is architecturally intact with no infill construction of primary resources since the construction of several Ranch houses in the 1950s and few vacant lots in the district, the exceptions being 1009 and 1011 Johnson Street, which serve as a parking lot for the commercial development along North Main Street, and 1000 Johnson Street, which has long been associated with the neighboring house at 1002 Johnson Street. The most significant change in the later twentieth century has been the increase in traffic due to the conversion of Johnson Street to a one-way street.

The district was designated as a Local Historic District in 1987 and listed to the National Register of Historic Places, as part of the Uptown Suburbs nomination, in 2013.

Sherrod Park Historic District

The Sherrod Park Historic District is illustrative of the curvilinear automobile suburbs built in High Point in the 1920s. Located approximately one mile north of downtown, and just southeast of the Johnson Street Historic District, the district includes fifty-nine primary resources. It extends along Woodrow Avenue from North Hamilton Street east to Forest Street and includes two properties on Montlieu Avenue, adjacent to Brookside Drive. Significant buildings in the district date from 1907 to 1953.

Sherrod Park was laid out in 1926 to house High Point's growing middle class and while it is located just two blocks east of the streetcar line, which extended up North Main Street, it was platted one year after the streetcar ceased operation. As was typical of automobile-oriented suburbs, it incorporates a gently curving street and planned green spaces. Less expensive and closer to downtown than the more elite suburbs of Roland Park and Emerywood, Sherrod Park catered to the middle class workers in High Point's growing furniture industries.

The topography of Sherrod Park follows a natural depression between North Hamilton Street on the west and North Centennial Street on the east, both of which are major thoroughfares located on natural ridges. Woodrow Avenue descends gradually from both ends to Brookside Drive, near the center of the district, which, as the name implies, follows a small stream at the low point of the neighborhood. The north-south Brookside Drive is separated with the two sides of the street flanking the stream, making it a focal point of the neighborhood. The curve of Woodrow Avenue was a result of the engineers following the curve of the existing Montlieu subdivision to the south. The streets are lined with mature willow oaks, planted as part of the original development, and creating a distinctive tree canopy over Woodrow Avenue. The district features granite curbing and concrete sidewalks and driveways.

The original plat for Sherrod Park included 66 lots, each about one-fourth of an acre in area and measuring 50 to 70 feet wide by 150 to 175 feet deep. Houses are uniformly set back 40-50 feet. While the lot sizes and setbacks are similar to those on Johnson Street, the smaller scale of the houses and the use of brick give the neighborhood a more open feel. Built in the age of the automobile, driveways are common in the district, typically located at one side of the parcel and leading to a garage at the rear of the property. Most houses have manicured grassy lawns with foundation plantings or bushes. Some have stone or brick retaining walls though fences are rare in the district and are relegated to the rear yards.

The architecture of the district is limited to only a few styles, due largely to its relatively short 27 year period of development. The oldest house in the district, the 1907 Sidney H. Tomlinson House (213 Woodrow) was moved into the neighborhood in the 1930s. Its minimal Queen Anne-style detailing is typical of the early twentieth-century, but not of the overall Sherrod Park district with its smaller, one-and-a-half story houses. Houses in the district were constructed predominantly in the Tudor Revival, Colonial Revival, and Craftsman styles, though later houses constructed in the 1940s and 1950s were built in the Minimal Traditional and Ranch styles. One reason for the prevalence of the Tudor Revival style may be the 1926 Earl Bynum house (311 Woodrow), which was constructed as a sales office for the neighborhood, and exemplified the architecture for which Sherrod Park came to be recognized.



Sherrod Park Historic District



Tudor Revival-style house, Sherrod Park Historic District



Tudor Revival-style house, Sherrod Park Historic District

Sherrod Park Historic District

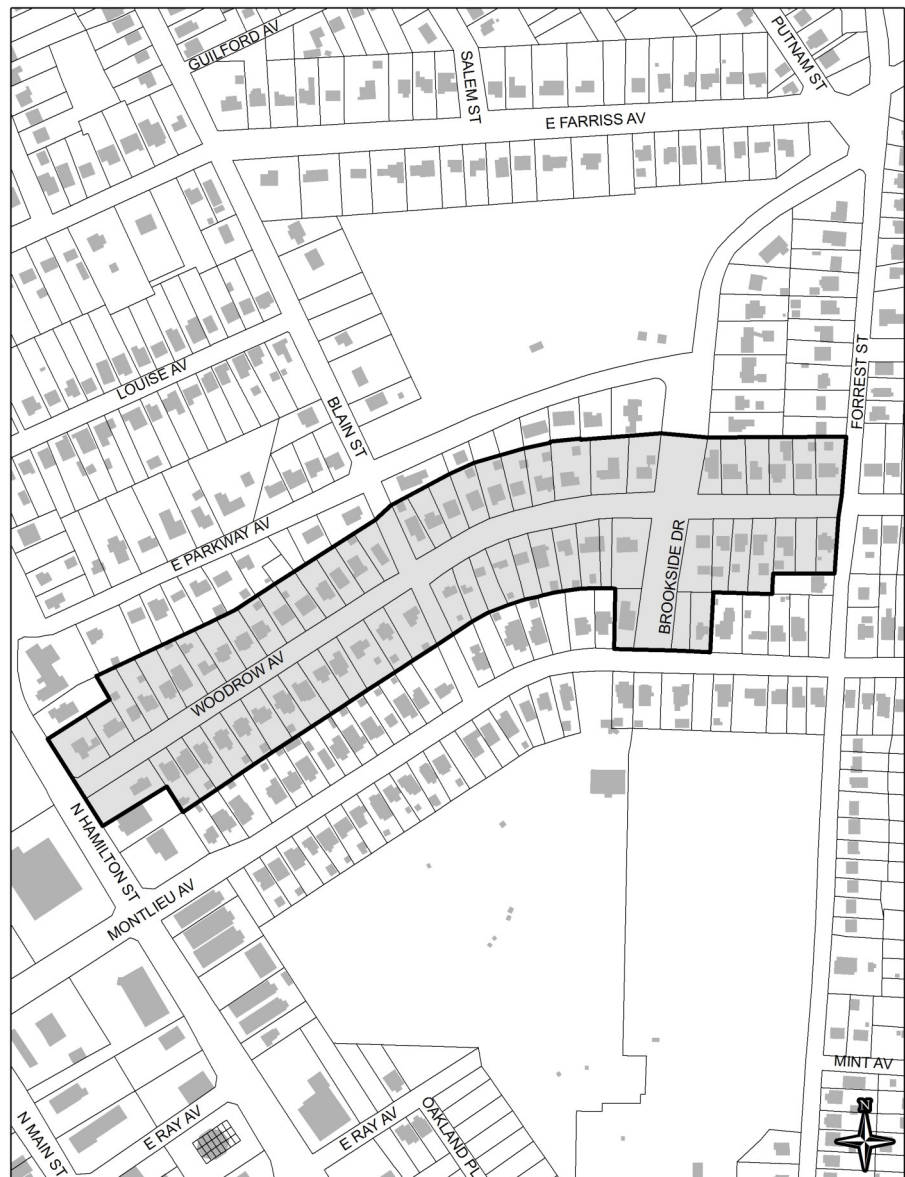


Craftsman-style house, Sherrod Park Historic District



Minimal Traditional-style house, Sherrod Park Historic District

Slightly less common were the Craftsman and Colonial Revival styles. The 1927 Walter Crissman House (226 Woodrow) and the 1928 W. L. Hepler House (208 Woodrow) are illustrative of the style with wide, overhanging bracketed eaves, and porches with full-height brick pier supports. Colonial Revival-style houses in the district, including the c. 1928 W. A. Davis House (232 Woodrow) and the c. 1928 R. H. Garland House (220 Woodrow) are simple, typically side-gabled houses with symmetrical facades, double-hung windows, and classical detailing at the entrance. Still other houses employed elements of two or more of the dominant styles, resulting in eclectic combinations of Tudor, Colonial, and Craftsman detailing. Minimal Traditional and Ranch homes from late 1940s and early 1950s made reference to the earlier architectural styles of the district by including Tudor or Colonial detailing. The 1953 Leon Kress House (214 Woodrow) has modest Colonial detailing, including a fluted door surround, while the neighboring c. 1953 Surratt House (216 Woodrow) has a front-gabled entrance bay and prominent front chimney, features characteristic of the Tudor Revival-style.



The Sherrod Park Historic District includes resources on both sides of Woodrow Avenue between North Hamilton and Forest streets.

Special Character Essay

Garages were an important part of the automobile-era suburb with over half of the houses in Sherrod Park retaining garages that were constructed concurrent or shortly after the adjoining houses. Most feature brick veneer, faux half-timbering in the gables, brackets, windows, or other details that mimic the architecture of the house. Many are one-and-a-half stories with storage or small living spaces above. They are accessed via concrete driveways from the street, though are generally located at the rear of the house.

The Sherrod Park Historic District is architecturally intact with no infill construction of primary resources; the latest building in the district dates to 1953. There is only one vacant parcel in the district, 330 Woodrow, which is associated with the neighboring house at 328 Woodrow.

The district was listed to the National Register of Historic Places and was designed as a Local Historic District in 1991.



*House with free-standing garage,
Sherrod Park Historic District*



*Decorative window, Johnson Street
Historic District*

Resources for Technical Information

Local Resources

High Point Historic Preservation Commission

City of High Point

High Point Planning & Development Department

211 S. Hamilton St., Room 316

High Point, NC 27260

Tel: 336.883.3328

Web site: <https://www.highpointnc.gov/165/Historic-Preservation-Commission>

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High Point, NC 27262

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High Point Preservation Society is a citizen-based nonprofit organization that promotes and advocates for the historic buildings and properties that represent the unique history of High Point.

Statewide Resources

North Carolina State Historic Preservation Office

Division of Historical Resources, Office of Archives and History

NC Department of Natural and Cultural Resources

4617 Main Service Center, Raleigh, NC 27699-4617

Website: <http://www.hpo.ncdcr.gov>

For information on historic buildings and the National Register of Historic Places, contact the Survey and National Register Branch, 919.807.6576.

For information on preservation tax credits and technical restoration and rehabilitation assistance, contact the Restoration Services Branch, 919.807.6590.

Preservation North Carolina

P. O. Box 27644, Raleigh, NC 27611-7644

Web site: <http://www.presnc.org>

Tel: 919.832.3652

Preservation North Carolina is the state's only private, non-profit statewide historic preservation organization. Its mission is to protect and promote buildings, landscapes, and sites important to the diverse heritage of North Carolina.

National Resources

National Park Service, U. S. Department of the Interior Technical Preservation Services

1849 C Street, NW
Mail Stop 7243
Washington, DC 20240
Tel: 202.513.7270
Web site: <https://www.nps.gov/tps/about.htm>

National Trust for Historic Preservation

2600 Virginia Avenue NW
Suite 1100
Washington, DC 20037
Tel: 202.588.6000
Web site: <https://savingplaces.org>

Online Resources

International Society of Arboriculture: <http://www.treesaregood.com>
For information on tree care and protection.

Lead-based paint link: <http://www.epa.gov/lead/pubs/renovaterightbrochure.pdf>
The Lead-Safe Certified Guide to Renovate Right, by the EPA.

NPS Preservation Briefs: <http://www.cr.nps.gov/hps/tps/briefs/presbhom.htm>
For downloadable preservation briefs on topics that provide guidance on preserving, rehabilitating, and restoring historic buildings.

NPS Strategies for Protecting Archaeological Sites on Private Lands:
<http://www.nps.gov/history/hps/pad/strategies.html>
For “nuts and bolts” guidance on archaeological site protection.

Preservation Tax Credits: <http://www.hpo.ncdcr.gov/tchome.htm>
For information on state and federal historic preservation tax credit programs.

Secretary of the Interior’s Standards: <http://www.nps.gov/hps/tps/tax/rhb/index.htm>
For illustrated federal guidelines for rehabilitating historic buildings.

Published Resources

The Architecture of High Point, North Carolina: A History and Guide to the City’s Houses, Churches and *Public Buildings* by Benjamin Briggs (2008)

A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America’s Domestic Architecture by Virginia Savage McAlester (2015)



Old Guilford County Courthouse

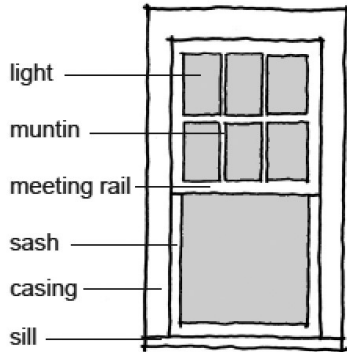
Glossary of Architectural Terms



Colonial Revival-style house, Sherrod Park Historic District



Colonial Revival-style house, Sherrod Park Historic District



Parts of a double-hung window

Architectural character — the overall appearance of the architecture of a building including its construction, form, and ornamentation.

Architectural integrity — a measure of the authenticity of a property's architectural identity. For example, a building with high architectural integrity would not have been altered in any major way over the years.

Architectural orders — an architectural order consists of a column with base (except in the Greek Doric), shaft, and capital and its entablature. Each order has its own formalized ornament. The orders are the basis of architectural design in the classical tradition, providing lessons in proportion, scale, and the uses of ornament. The five orders are Tuscan, Doric, Ionic, Corinthian, and Composite.

Balustrade — an entire railing system including a top rail and its vertical balusters, sometimes includes a bottom rail.

Bargeboard (also Vergeboard) — a wooden member, usually decorative, suspended from and following the slope of a gable roof. Bargeboards are used on buildings inspired by Gothic forms.

Belt course (also String Course) — a horizontal "belt" for decorative purposes formed by a projecting course, or courses, in a masonry wall.

Bracket — a symbolic cantilever, usually of a fanciful form, used under the cornice in place of the modillion. Brackets were used extensively in Victorian architecture.

Brick bond — the laying of bricks regularly in a wall according to a recognized pattern for strength (Flemish, English, Common, etc.)

Common bond — a brick bond pattern consisting of stretcher courses in which the 5th, 6th, or 7th course is a header course.

English bond — a brick bond pattern consisting of alternating courses of headers and stretchers.

Flemish bond — a brick bond pattern in which each course consists of alternating stretchers and headers and the next course is identical in pattern with the headers centered over the stretchers in the course below.

Bungalow — a one or one and one-half story house type popular from 1905-1930 characterized by low-pitched gabled (or sometimes hipped) roofs, exposed rafter tails with decorative, false beams or braces under the roof, and full width or partial-width front porches with the porch roof supported by tapered square columns.

Buttress — an exterior support projecting from a wall to resist any sideways force caused by the load of a roof or arch. A feature often found in Craftsman style houses.

Canted bay window — a projecting bay window with a straight front and angled sides, particularly popular as a feature of Victorian houses.

Capital — the top or head of a column. In classical architecture there exists orders of columns: Doric, Ionic, Corinthian, Tuscan, and Composite.

Casement window — a window hinged to the side of the window opening so that it swings open and outward along its entire length.

Certiorari — related to the correctness of the process followed in making a decision and describes the type of appeal the Board of Adjustment will hear regarding an Historic Preservation Commission decision.

Character — refers to the architectural or historic elements, features, and detail that give a historic building, site, or district its distinctive appearance. Architectural character is often tied to the architectural style of a building. The special character of a building, site, or district is perceived both spatially and visually.

Character-defining — architecturally refers to features or details of a building that are significant in defining its architectural or historic character.

Clapboard — a thin board laid horizontally and overlapped to create a weather-tight outer wall surface on a wooden building.

Colonial Revival — an architectural style popular from 1880-1955 reviving various Colonial house types. The houses were characterized by symmetrical facades with multi-paned double-hung window sashes, and centered, accentuated front doors, often with decorative pediments supported by pilasters or supported by slender columns that form a small entry porch. Fanlights and/or sidelights often embellished the front door.

Congruous — to be compatible and harmonious

Corbel — a projection (or building out) from a masonry wall, sometimes to support at load and sometimes for decorative effect.

Cornice — the top part of an entablature, usually molded and projecting; originally to carry the eaves of a roof beyond the outer surface.

Craftsman style — an architectural style popular between 1905 and 1930 characterized by low-pitched, gabled roofs with wide, unenclosed eave overhangs; exposed roof rafters, decorative (false) beams or braces added under gables, and front porches with tapered or square porch columns.

Critical Root Zone — the area uniformly encompassed by a circle with a radius equal to one and one-quarter (1.25) foot per inch of the diameter of a tree trunk measured at four and one-half (4.5) feet above the ground, with the trunk of the tree at the center of the circle.

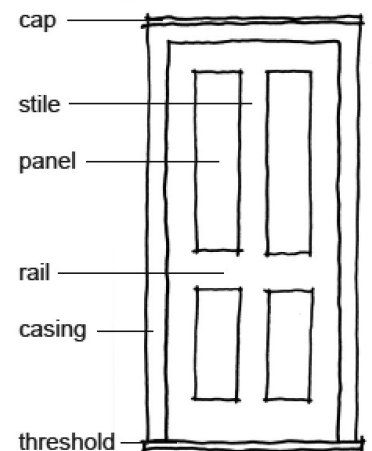
Dormer — a structure containing a window (or windows) that projects through a pitched roof. The dormer roof may form a gable, shed, or eyebrow shaped roof.



Craftsman-style bungalow, Johnson Street Historic District



Craftsman-style house, Sherrod Park Historic District



Parts of a paneled door

Glossary of Architectural Terms



*Italian Renaissance Revival-style
John H. Adams House*



*Minimal Traditional style house,
Sherrod Park Historic District*



*Neoclassical Revival-style
Lee Briles House*

Eave — the part of a sloping roof that projects beyond the building wall plane below it.

Entablature — a horizontal member divided into triple sections consisting of, from bottom to top, an architrave (symbolizing a beam), a frieze, usually ornamented, and a cornice.

Façade — any of the exterior faces, or elevations, of a building.

Fanlight — a semi-circular or rectangular window over the opening of a door, often with radiating bars than suggest a open fan.

Fascia — a flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or the eave side of a pitched roof. The rain gutter is often mounted on the fascia.

Form — the shape or configuration of a building or part of a building.

Gable — the vertical triangular wall plane at the end of a ridged roof, from the eaves to the ridge.

Galvanic action — a chemical reaction that occurs between two dissimilar metals causing corrosion of the more anodic metal.

Glazing — glass set into frames or sashes.

Historic fabric — building materials that are original rather than later replacement materials.

Italian Renaissance Revival style — an architectural style popular between 1910 and 1930 inspired by 14th and 15th century architecture in Florence, Italy, and characterized by symmetrical stone or masonry exterior walls distinguished by a rusticated ground level and quoining at the corners of the main façade.

Knee brackets — triangular wooden braces incorporating a diagonal support often used in Craftsman homes to support projecting gable roofs or porticos.

Lapped Siding — horizontal wood boards laid so as to cover a portion of a similar board underneath and to be overlapped by a similar one above.

Lintels — a horizontal member spanning an opening, such as a window or door, and supporting construction above.

Massing — the overall configuration or composition of the major volumes of a building exterior.

Minimal Traditional — an architectural style popular from 1935 to 1950 for small one-story houses lacking decorative detailing and characterized by low or intermediate roof pitches with shallow overhangs and, often, a front facing gable and large chimney.

Modillion cornice — a cornice with classical brackets forming a molding.

Module — in architecture refers to a building component, such as brick or tile, that is interchangeable and intended for assembly in units.

Mullion — a vertical member dividing a window area and forming part of the window frame.

Muntin — a secondary window framing member that holds glass panes within a window sash.

Neoclassical Revival — an architectural style popular from 1895-1950 characterized by a façade dominated by symmetrically balanced windows and a center door with a full-height porch with its roof supported by classical columns, typically capped by Ionic or Corinthian capitals.

Ornamentation — decorative architectural details or features that embellish a building.

Palladian window — a composite window feature incorporating a double-hung window capped by a fanlight and flanked by two narrower double-hung windows or sidelights. Palladian windows are associated with Adam, Queen Anne, Shingle, Colonial Revival and Neoclassical style buildings.

Pediment — a triangular gable bounded on all sides by a continuous cornice. This form is characteristic of classical architecture.

Pier — a heavy vertical masonry or wood support often used to support the floor of a porch or column.

Pilasters — a flat or half-round decorative member applied to a wall suggesting a column; sometimes called an engaged column. Like a column, a pilaster can be fluted and capped with a pediment.

Proportion — architecturally refers to the ratio of width to height of an object. For example, a vertically proportioned window is taller than it is wide.

Queen Anne — an architectural style popular from 1880-1910 characterized by steeply pitched roofs of irregular shapes often with a dominant front facing gable, an asymmetrical façade with a front porch and bay windows, and exterior walls embellished by patterned wood shingles.

Quoin — in masonry, hard stones or bricks used to reinforce an exterior corner or edge of a wall; often distinguished decoratively from adjacent masonry.

Ranch house — an architectural style popular from 1935 to 1975 characterized by asymmetrical one-story shapes, low-pitched roofs with a moderate to wide eave overhangs, minimal traditional detailing, and an outdoor living area to the rear of the house instead of a front porch.

Reconstruction — the act or process of accurately depicting, through new construction, the form, features, and detailing of a non-surviving building to replicate its appearance at a specific period of time.



Modillion cornice, West High Street Historic District



Queen Anne-style house, Johnson Street Historic District



Ranch house, Sherrod Park Historic District

Glossary of Architectural Terms



Tudor-Revival style house, Sherrod Park Historic District



Entrance with sidelights and transom, Johnson Street Historic District

Rehabilitation — the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving the portions or the features that convey the property's historical, cultural, or architectural values.

Repointing — raking out deteriorated mortar joints and filling them in with surface mortar to repair the joint.

Restoration — the act or the process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and the reconstruction of missing features from the restoration period.

Sidelight — a narrow window adjacent to a door or wider window, typically one of a pair of windows flanking an entrance door.

Soffit — the exposed undersurface of any overhead component of a building, such as an arch, balcony, beam, cornice, lintel, or vault.

Streetscape — the visual elements of a street, including the road, adjoining buildings, street furniture, trees and other plantings, open spaces and vistas that combine to form the street's character.

Transom — a glazed panel above a door or a storefront, sometimes hinged to be opened for ventilation at ceiling height.

Tudor-Revival — an architectural style popular from 1890-1940 characterized by a steeply pitched roof and façade dominated by prominent cross gables and often incorporating masonry walls with stucco infill and decorative half-timbers.

Vernacular — refers to architecture that is based upon tradition or regional forms and is not designed by an architect or someone with similar training.

Wall plane — the vertical plane created by an exterior wall of a building.

Water table — a belt course differentiating the foundation of a masonry building from its exterior walls.

Weatherboards — wooden boards, tapered at the upper end that are applied horizontally and overlapping. Edges may be plain or beaded. Longer than clapboards, they generally measure six feet or longer and are often pine or poplar.

Minor Works

The following Minor Works may be approved by the Director of Planning and Development or his designee without a hearing for a COA before the HPC. A site visit may be necessary, but a letter of approval will be issued to the applicant, usually within several days, for the work described below:

- Painting, using recommendations of the guidelines
- Replacement of window glass
- Caulking and weatherstripping
- Installation of window air conditioners, television antennas, and other temporary mechanical equipment, with cannot easily be seen from the street or are screened from view with shrubbery or appropriate fencing
- Minor landscaping, including the planting of vegetable and flower gardens, shrubbery, and side and rear yard trees
- Pruning

Pruning of mature trees is the removal of dead, dying, diseased, interfering, objectionable, obstructing, and/or weak branches larger than one inch in diameter (3 inches in circumference). No topping of trees shall be permitted. Cutting back may be permitted after a site visit and it is determined that such measures are needed due to a hazard and/or to protect the longevity of the tree or adjacent trees

Major pruning of shrubbery and evergreens is defined as following the natural shape of the species

- Removal of dead, diseased or dangerous trees
- Repair to walks, patios, fences and driveways, as long as replacement materials match the original
- Replacement of small amounts of missing or deteriorated siding, trim, roof shingles, porch flooring, steps, etc. as long as replacement materials match the original
- Installation of storm windows and doors as long as trim color is white or matches house trim color, and storm door is “full view” type
- Installation of gutters and downspouts as long as color matches the house trim color, roof ventilators on rear slopes, and chimney caps
- Installation of house numbers, mailboxes, and porch light fixtures
- Alteration, restoration or installation of medium to dark gray or black asphalt shingle roof
- Alteration, restoration or installation of shutters or blinds original to the building
- Removal of asbestos siding in preparation for restoration or rehabilitation for which a COA is requested
- Removal of aluminum awnings
- Removal of storm doors and windows that feature panels or decorative work
- Removal of metal storage buildings
- Installation, alteration, or removal of temporary features that are necessary to ease difficulties associated with a medical condition but do not permanently alter exterior features
- Simple picket fences and standard stockade fences not visible from the street



*Projecting wing, West High Street
Historic District*



Right-of-way plantings, Johnson Street Historic District

Suggested Plant Materials

Small Deciduous Trees (Height: 12'-30')

Acer griseum	Paperbark Maple
Acer palmatum	Japanese Maple
Ameilanchier canadensis	Serviceberry
Betula populifolia	Gray Birch
Carpinus caroliniana	Ironwood
Cercis canadensis	Eastern Redbud
Chlonanthus virginicus	Fringe Tree
Cornus florida	Flowering Dogwood
Cornus kousa	Kousa Dogwood
Cornus mas	Cornelian Cherry Dogwood
Cotinus coggygia	Smoke Tree
Crataegus phaenopyrum	Washington Hawthorne, thornless variety
Magnolia soulangiana	Saucer Magnolia
Malus spp.	Flowering Crab Apples
Oxendendrum arboretum	Sourwood
Prunus spp.	Flowering Cherries

Medium Deciduous Trees (Height: 30'-50')

Aesculus carnea	Red Horse Chestnut
Cercidiphyllum japonicum	Katsura Tree
Cladrastis lutea	American Yellowwood
Phellodendron amurense	Amur Cork Tree
Prunus saregentii	Sargent Cherry
Salix elegantissima	Thurlo Weeping Willow
Sorbus spp.	Mountain Ash
Tilia cordata	Littleleaf Linden

Large Deciduous Trees (Height: 50'-100'+)

Acer rubrum	Red Maple
Acer saccharum	Sugar Maple
Aesculus hippocastanum	Horse Chestnut
Betula nigra	River Birch
Carya ovata	Shagbark Hickory
Fagus grandifolia	American Beech
Fagus sylvatica	European Beech
Cinkgo biloba	Maidenhair Tree
Liquidambar triloba	Fruitless Sweet Gum
Metasequoia glyptostroboides	Dawn Redwood
Nyssa sylvatica	Black Tupelo
Quercus alba	White Oak
Quercus phellos	Willow Oak
Quercus rubra	Red Oak
Sophora japonica	Scholar Tree
Tilia Americana	Basswood
Zelkova serrata	Japanese Zelkova

Small to Medium Deciduous Shrubs (Height: 1'-5')

Berberis thunbergii	Japanese Barberry
Cephalanthus occidentalis	Button Bush (6'-10')
Cotoneaster apiculata	Cranberry Cotoneaster
Euonymus alatus "Compactus"	Dwarf Winged Euonymus (6'-8')
Forsythia viridissima	Dwarf Forsythia
Fothergilla gardenii	Dwarf Fothergilla
Rosa spp.	Roses
Syringa spp.	Lilac
Viburnum spp.	Viburnum

Evergreen Screen Materials (Various Heights)

Buxus sempervirens	English Boxwood (6'-20')
Ilex meserveae	Blue Hollies (6'-20')
Juniperus virginiana	Eastern Red Cedar (40'-50')
Kalmia latifolia	Mountain Laurel (5'-15')
Pinus strobus	White Pine (50'-100')
Taxus canadensis	Canada Yew (3'-6')

Groundcovers (Height: 1'-3')

Arctostaphylos uva-ursi	Bearberry
Cotoneaster dammeri	Cotoneaster
Ilveris sempervirens	Evergreen Candytuft
Juniperus horizontalis	Creeping Juniper
Pachysandra terminalis	Japanese Pachysandra
Vinca minor	Small-leafed Periwinkle
Vinca major	Big-leafed Periwinkle

Vines

Akebia quinata	Five-leafed Akebia
Campsis radicans	Common Trumpet Creeper
Clematis dioscorefolia	Sweet Autumn Clematis
Clematis jackmanii	Jackman's Clematis
Lonicera rankinii	Fall Blooming Honeysuckle
Lonicera sempervirens	Evergreen Honeysuckle
Parthenocissus tricuspidata	Boston Ivy
Vitis spp.	Grapes



Landscaped front courtyard, A. E. Taplin Building